UNIT 6

Ed

Get hooked by the unit topic.

Stream to Start Video

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ESSENTIAL QUESTION:

How can changing the world change you?

Change Agents

"Be greedy for social change, and your life will be endlessly enriched."

—Ann Cotton

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Analyze the Image

What can energize people to change the world?

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 6: Change Agents.**

As you read, you can use the Response Log (page R6) to track your thinking about the Essential Question.

Make the Connection

Think about the quotation by Ann Cotton on page 477.

- How aware are you of social problems or causes?
- Who works on social problems in your school or community? What social issue needs to be addressed? Write a few lines to share your thoughts.

Think About the Essential Question

How can changing the world change you? What comes to mind when you think about this question?

Prove It!

Turn to a partner and use one of the words in a sentence about a social problem you think change agents could tackle.

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
contrast	☐	☐	☐
despite	☐	☐	☐
error	☐	☐	☐
inadequate	☐	☐	☐
interact	☐	☐	☐

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Preview the Texts

Look over the images, titles, and descriptions of the selections in the unit. Mark the title of the text that interests you most.

Sometimes a Dream Needs a Push

Short Story by **Walter Dean Myers**

A father and son find an unexpected way to grow closer.

Craig Kielburger Reflects on Working Toward Peace

Personal Essay by **Craig Kielburger**

Craig Kielburger recalls his start as a young activist.

from It Takes a Child

Documentary by **Judy Jackson**

This film helped Craig Kielburger expose injustices affecting children.

A Poem for My Librarian, Mrs. Long

Poem by **Nikki Giovanni**

The speaker recalls how a librarian brought her the world.

Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**

A witness to the Triangle Factory fire finds a new cause to champion.

from Ashes of Roses

Novel by **Mary Jane Auch**

Rose races to the scene of the Triangle Factory fire, desperate to find her missing sister.

I Wonder . . .

What inspires people to work for social change? Write your answer.

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Sometimes a Dream Needs a Push

Short Story by **Walter Dean Myers**

ESSENTIAL QUESTION:
How can changing the world change you?

Engage Your Brain

Choose one or more activities to start connecting with the short story you are about to read.

Parental Presence

Has a parent or caregiver taken part in an event at your school? If so, describe the following:

- the event you remember best
- any comments your parent or caretaker made about the event
- any feelings your parent's presence stirred in you

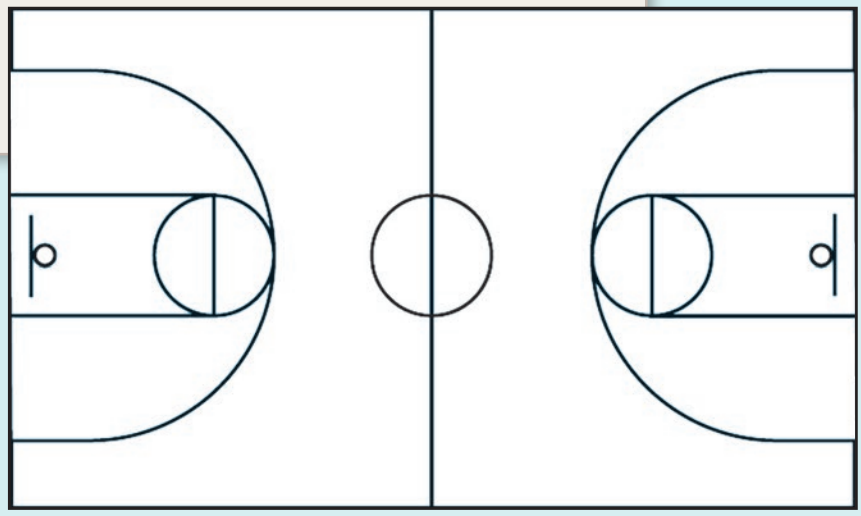
Athletic Qualities

Think about the Paralympic Games or other special events for athletes with disabilities. What qualities do these athletes display? Jot down your thoughts.

Talk Basketball

Use this diagram of a basketball court to talk about basics of the game with a partner. Label the diagram with each term as you talk about:

1. the sidelines
2. the baseline (also called the endline)
3. the mid-court line
4. the three-point line
5. the free-throw line



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Analyze Realistic Fiction

Realistic fiction is fiction that is set in the real world. The characters, setting, problems, and resolution are all believable.

- The characters behave like real people when faced with problems and conflicts.
- The dialogue reflects the age and culture of the characters.
- The setting is a real or realistic place (for example, a modern city).
- The story takes place in the present or recent past.
- The conflicts that the characters face can be internal or external.
- These conflicts often reflect social issues or problems.

As you read "Sometimes a Dream Needs a Push," look for these realistic elements to help you analyze the story.

Focus on Genre

Realistic Fiction

- includes the basic elements of fiction: setting, characters, plot, conflict, and theme
- centers on a particular moment or event in life
- if in the form of a short story, can be read in one sitting

Analyze Character

Character qualities may be physical traits (such as athletic ability) or personality traits (such as shyness). Fictional characters' qualities can influence the plot and can affect how characters interact and how they resolve both internal and external conflicts in a story.

As you read "Sometimes a Dream Needs a Push," make inferences about the qualities of Chris and his father based on their words, thoughts, and actions. Use a chart like this one to record your ideas.

CHARACTER	WORDS, THOUGHTS, ACTIONS	INFERENCE
Chris		
Chris's father		

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Annotation in Action

In the model, you can see one reader's note about part of "Sometimes a Dream Needs a Push." As you read the selection, look for realistic text details. You can also mark details that suggest each character's qualities.

You might have heard of my dad, Jim Blair. He's six five and played a year of good basketball in the pros before tearing his knee up in his second year. The knee took forever to heal and was never quite the same again. Still, he played pro ball in Europe for five years before giving it up and becoming an executive with a high-tech company.

Chris probably admires his dad. His dad was a good athlete and may be competitive.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

concession	☐
collision	☐
turnover	☐
congestion	☐
fundamental	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many words as you can to write a prediction about the story. As you read "Sometimes a Dream Needs a Push," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Walter Dean Myers (1937–2014) was born in West Virginia but grew up in the Harlem community of New York City. He developed a love of reading and writing in school and went on to write at least five pages a day over his lengthy career. He published more than 100 books for young people, often focusing on the experiences of young African Americans. Myers received great recognition, including two Newbery Honor Book Awards and several Coretta Scott King Awards.

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Sometimes a Dream Needs a Push

Short Story by **Walter Dean Myers**

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A father and son find an unexpected way to grow closer.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 You might have heard of my dad, Jim Blair. He's six five and played a year of good basketball in the pros before tearing his knee up in his second year. The knee took forever to heal and was never quite the same again. Still, he played pro ball in Europe for five years before giving it up and becoming an executive with a high-tech company.

2 Dad loved basketball and hoped that one day I would play the game. He taught me a lot, and I was pretty good until the accident. It was raining and we were on the highway, approaching the turnoff toward our house in Hartsdale, when a truck skidded across the road and hit our rear bumper. Our little car spun off the road, squealing as Dad tried to bring it under control. But he couldn't avoid the light pole. I remember seeing the broken windows, hearing Mom yelling, amazingly bright lights flashing crazily in front of me. Then everything

ANALYZE CHARACTER

Annotate: Mark words and phrases in paragraphs 2 and 3 that tell you about Chris and his father.

Analyze: How do you think Chris's physical condition has affected his relationship with his father?

ANALYZE REALISTIC FICTION

Annotate: In paragraph 8, mark text details that describe a modern setting for the story.

Critique: How do these details make the story seem realistic? Why are details such as these important to how the reader perceives the story?

concession
(kən-sĕsh´ən) *n.* Sporting and entertainment events often feature *concession* stands where food and drinks are sold.

was suddenly dark. The next thing I remember is waking up in the hospital. There were surgeries and weeks in the hospital, but the important thing was that I wasn't going to be walking again.

3 I didn't like the idea, but Mom and I learned to live with it. Dad took it hard, real hard. He was never much of a talker, Mom said, but he talked even less since I was hurt.

4 "Sometimes I think he blames himself," Mom said. "Whenever he sees you in the wheelchair he wants to put it out of his mind."

5 I hadn't thought about that when Mr. Evans, an elder in our church, asked me if I wanted to join a wheelchair basketball team he was starting.

6 "We won't have the experience of the other teams in the league," he said. "But it'll be fun."

7 When I told Mom, she was all for it, but Dad just looked at me and mumbled something under his breath. He does that sometimes. Mom said that he's chewing up his words to see how they taste before he lets them out.

8 Our van is equipped with safety harnesses for my chair, and we used it on the drive to see a game between Madison and Rosedale. It was awesome to see guys my age zipping around in their chairs playing ball. I liked the chairs, too. They were specially built with rear stabilizing wheels and side wheels that slanted in. Very cool. I couldn't wait to start practicing. At the game, Mom sat next to me, but Dad went and sat next to the **concession** stand. I saw him reading a newspaper and only looking up at the game once in a while.

9 "Jim, have you actually seen wheelchair games before?" Mom asked on the way home.

10 Dad made a little motion with his head and said something that sounded like "Grumpa-grumpa" and then mentioned that he had to get up early in the morning. Mom looked at me, and her mouth tightened just a little.

11 That was okay with me because I didn't want him to talk about the game if he didn't like it. After washing and getting into my pj's I wheeled into my room, transferred to the bed, and tried to make sense of the day. I didn't know what to make of Dad's reaction, but I knew I wanted to play.

12 The next day at school, tall Sarah told me there was a message for me on the bulletin board. Sarah is cool but the nosiest person in school.

13 "What did it say?" I asked.

14 "How would I know?" she answered. "I don't read people's messages."

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15 "Probably nothing important," I said, spinning my chair to head down the hall.

16 "Just something about you guys going to play Madison in a practice game and they haven't lost all season," Sarah said. "From Nicky G."

17 "Oh."

18 The school has a special bus for wheelchairs and the driver always takes the long way to my house, which is a little irritating when you've got a ton of homework that needs to get done, and I had a ton and a half. When I got home, Mom had the entire living room filled with purple lace and flower things she was putting together for a wedding and was lettering nameplates for them. I threw her a quick "Hey" and headed for my room.

19 "Chris, your coach called," Mom said.

20 "Mr. Evans?"

21 "Yes, he said your father had left a message for him," Mom answered. She had a big piece of the purple stuff around her neck as she leaned against the doorjamb. "Anything up?"

22 "I don't know," I said with a shrug. My heart sank. I went into my room and started on my homework, trying not to think of why Dad would call Mr. Evans.

23 With all the wedding stuff in the living room and Mom looking so busy, I was hoping that we'd have pizza again. No such luck. Somewhere in the afternoon she had found time to bake a chicken. Dad didn't get home until nearly seven-thirty, so we ate late.

24 While we ate Mom was talking about how some woman was trying to convince all of her bridesmaids to put a pink streak in their hair for her wedding. She asked us what we thought of that. Dad grunted under his breath and went back to his chicken. He didn't see the face that Mom made at him.

25 "By the way"—Mom gave me a quick look—"Mr. Evans called. He said he had missed your call earlier."

26 "I spoke to him late this afternoon," Dad said.

27 "Are the computers down at the school?" Mom asked.

28 "No, I was just telling him that I didn't think that the Madison team was all that good," Dad said. "I heard the kids saying they were great. They're okay, but they're not great. I'm going to talk to him again at practice tomorrow."

29 "Oh," Mom said. I could see the surprise in her face and felt it in my stomach.

30 The next day zoomed by. It was like the bells to change classes were ringing every two minutes. I hadn't told any of the kids about my father coming to practice. I wasn't even sure he

Don't forget to **Notice & Note** as you read the text.

ANALYZE CHARACTER

Annotate: Mark text details in paragraph 22 that show how Chris feels when his mother tells him about the phone call.

Infer: Why might Chris feel this way? What does this scene suggest about Chris's feelings toward his father?

NOTICE & NOTE
CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you expect and what you observe happening, you have found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark Chris's dad's comments in paragraph 28.

Infer: What is the difference and why does it matter?

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was going to show up. He had made promises before and then gotten called away to work. This time he had said he was coming to practice, which was at two-thirty, in the middle of his day.

31 He was there. He sat in the stands and watched us go through our drills and a minigame. I was so nervous, I couldn't do anything right. I couldn't catch the ball at all, and the one shot I took was an air ball from just behind the foul line. We finished our regular practice, and Mr. Evans motioned for my father to come down to the court.

32 "Your dad's a giant!" Kwame whispered as Dad came onto the court.

33 "That's how big Chris is going to be," Nicky G said.

34 I couldn't imagine ever being as tall as my father.

35 "I was watching the teams play the other day." Dad had both hands jammed into his pockets. "And I saw that neither of them were running baseline plays and almost all the shots were aimed for the rims. Shots off the backboards are going to go in a lot more than rim shots if you're shooting from the floor."

36 Dad picked up a basketball and threw it casually against the backboard. It rolled around the rim and fell through. He did it again. And again. He didn't miss once.

37 "I happen to know that you played pro ball," Mr. Evans said, "and you're good. But I think shooting from a wheelchair is a bit harder."

38 "You have another chair?" Dad asked.

39 Mr. Evans pointed to his regular chair sitting by the watercooler. Dad took four long steps over to it, sat down, and wheeled himself back onto the floor. He put his hands up and looked at me. I realized I was holding a ball and tossed it to him. He tried to turn his chair back toward the basket, and it spun all the way around. For a moment he looked absolutely

ANALYZE CHARACTER

Annotate: In paragraph 31, mark text details that show what Chris thinks, feels, and does when his father shows up to practice.

Infer: How does Chris's reaction reflect his internal conflict about his father's presence?

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lost, as if he didn't know what had happened to him. He seemed a little embarrassed as he glanced toward me.

40 "That happens sometimes," I said. "No problem."

41 He nodded, exhaled slowly, then turned and shot a long, lazy arc that hit the backboard and fell through.

42 "The backboard takes the energy out of the ball," he said. "So if it does hit the rim, it won't be so quick to bounce off. Madison made about twenty percent of its shots the other day. That doesn't win basketball games, no matter how good they look making them."

43 There are six baskets in our gym, and we spread out and practiced shooting against the backboards. At first I wasn't good at it. I was hitting the underside of the rim.

44 "That's because you're still thinking about the rim," Dad said when he came over to me. "Start thinking about a spot on the backboard. When you find your spot, really own it, you'll be knocking down your shots on a regular basis."

45 Nicky G got it first, and then Kwame, and then Bobby. I was too nervous to even hit the backboard half the time, but Dad didn't get mad or anything. He didn't even mumble. He just said it would come to me after a while.

46 Baseline plays were even harder. Dad wanted us to get guys wheeling for position under and slightly behind the basket.

47 "There are four feet of space behind the backboard," Dad said. "If you can use those four feet, you have an advantage."

48 We tried wheeling plays along the baseline but just kept getting in each other's way.

49 "That's the point," Dad said. "When you learn to move without running into each other you're going to have a big advantage over a team that's trying to keep up with you."

50 Okay, so most of the guys are pretty good wheeling their chairs up and down the court. But our baseline plays looked more like a **collision** derby. Dad shook his head and Mr. Evans laughed.

51 We practiced all week. Dad came again and said we were improving.

52 "I thought you were terrible at first," he said, smiling. I didn't believe he actually smiled. "Now you're just pretty bad. But I think you can play with that Madison team."

53 Madison had agreed to come to our school to play, and when they arrived they were wearing jackets with their school colors and CLIPPERS across the back.

54 We started the game and Madison got the tip-off. The guy I was holding blocked me off so their guard, once he got past Nicky G, had a clear path to the basket. The first score against us came with only ten seconds off the clock.

VOCABULARY

Domain-Specific Words: Domain-specific words are technical words or jargon that is directly related to a particular subject. In paragraphs 41 and 42, the term *backboard* is a word from the subject of basketball.

Analyze: What does the word *rim* mean in this passage?

ANALYZE REALISTIC FICTION

Annotate: Mark words and phrases that Chris's dad uses in paragraphs 44–47 that provide realistic details about playing wheelchair basketball.

Evaluate: What do details such as these add to the story?

collision
(kə-lĭzh´ən) *n.* When two things crash into each other, the result is a *collision*.

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55 I looked up in the stands to see where Mom was. I found her and saw Dad sitting next to her. I waved and she waved back, and Dad just sat there with his arms folded.

56 Madison stopped us cold on the next play, and when Bobby and Lou bumped their chairs at the top of the key, there was a man open. A quick pass inside and Madison was up by four.

57 We settled down a little, but nothing worked that well. We made a lot of wild passes for **turnovers,** and once, when I was actually leading a fast break, I got called for traveling when the ball got ahead of me, and I touched the wheels twice before dribbling. The guys from Madison were having a good time, and we were feeling miserable. At halftime, we rolled into the locker room feeling dejected. When Dad showed up, I felt bad. He was used to winning, not losing.

58 "Our kids looked a little overmatched in the first half," Mr. Evans said.

59 "I think they played okay," Dad said, "just a little nervous. But look at the score. It's twenty-two to fourteen. With all their shooting, Madison is just eight points ahead. We can catch up."

60 I looked at Dad to see if he was kidding. He wasn't. He wasn't kidding, and he had said "we." I liked that.

61 We came out in the second half all fired up. We ran a few plays along the baseline, but it still seemed more like bumper cars than basketball with all the **congestion.** Madison took twenty-three shots in the second half and made eight of them plus three foul shots for a total score of forty-one points. We took seventeen shots and made eleven of them, all layups off the backboard, and two foul shots for a total of thirty-eight points. We had lost the game, but everyone felt great about how we had played. We lined up our chairs, gave Madison high fives before they left, and waited until we got to the locker room to give ourselves high fives.

62 Afterward, the team voted, and the Hartsdale Posse all agreed that we wanted to play in the league. Dad had shown us that we could play, and even though we had lost we knew we would be ready for the next season.

63 Dad only comes to practice once in a while, but he comes to the games when they're on the weekend. At practice he shows us **fundamentals,** stuff like how to line your wrist up for a shot, and how the ball should touch your hand when you're ready to shoot. That made me feel good even if he would never talk about the games when he wasn't in the gym. I didn't want to push it too much because I liked him coming to practice. I didn't want to push him, but Mom didn't mind at all.

64 "Jim, if you were in a wheelchair," she asked, "do you think you could play as well as Chris?"

turnover
(tûrn´ō´vər) *n.* In basketball, a *turnover* is a loss of possession of the ball.

ANALYZE REALISTIC FICTION

Annotate: In paragraph 60, mark Chris's reaction to his dad's assessment of the team.

Evaluate: What makes Chris's reaction to his father realistic?

congestion
(kən-jĕs´chən) *n. Congestion* is overcrowding, such as when too many vehicles cause a traffic jam.

fundamental
(fŭn´də-mĕn´tl) *n.* A *fundamental* is a basic but essential part of an object or a system.

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65 Dad was on his laptop and looked over the screen at Mom, then looked over at me. Then he looked back down at the screen and grumbled something. I figured he was saying that there was no way he could play as well as me in a chair, but I didn't ask him to repeat it.

TURN AND TALK

Has Chris done a good job of interpreting his father's reactions? Explain your thoughts to a partner.

ESSENTIAL QUESTION:

How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read this excerpt from the short story.

> "Mom said that he's chewing up his words to see how they taste before he lets them out." (paragraph 7)

What does the sensory language in the excerpt highlight?

- (A) the father's confusion
- (B) the father's hesitation
- (C) the father's sense of humor
- (D) the father's wish for secrecy

2. Which **two** excerpts best show how Chris feels about his father?

- (A) "I didn't like the idea, but Mom and I learned to live with it." (paragraph 3)
- (B) "He wasn't kidding, and he had said 'we.' I liked that." (paragraph 60)
- (C) "That was okay with me because I didn't want him to talk about the game if he didn't like it." (paragraph 11)
- (D) "I didn't want to push it too much because I liked him coming to practice." (paragraph 63)
- (E) "It was awesome to see guys my age zipping around in their chairs playing ball. I liked the chairs, too." (paragraph 8)

Ed **Test-Taking Strategies**

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **MAKE INFERENCES** Consider what you know about Chris. What do you think motivates him to join the wheelchair basketball team? Is it simply to have fun? Use evidence from the text and the chart you filled out as you read to support your response.

2. **COMPARE** How do Chris and his father feel about the accident? Contrast their feelings in the chart below.

CHRIS'S FEELINGS	HIS FATHER'S FEELINGS

3. **EVALUATE** Think about the relationship between Chris and his mom and between Chris and his dad. What makes each relationship realistic?

4. **SYNTHESIZE** Think about the story's title. Whose dream is the author referring to? What do you think the dream is? Explain the significance of the title.

5. **ANALYZE** How does Chris's dad's role in helping coach the team change the relationship between Chris and his dad?

6. **INTERPRET** Explain how Chris's dad's opinion of and interest in wheelchair basketball shows a **Contrasts and Contradictions** signpost hinting at his views at the end of the story. Why do you think his opinion changes?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Basketball Article

Do brief research on wheelchair basketball and then write a one- to two-page informational article on the sport. Use these tips to plan your article:

- Review your research to decide what information you want to include and how to organize it.
- Include a controlling idea or thesis in the first paragraph. Make sure the key ideas in later paragraphs connect to the controlling idea.
- In your final paragraph, summarize your findings. Restate your main idea in an engaging way.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **contrast**
- **despite**
- **error**
- **inadequate**
- **interact**

Media

Video Critique

In pairs, record a brief critique, or review, of the story. Switch roles as the on-camera critic and the recorder.

- Write the outline of a short critique. Include a brief summary and your responses to the story's characters, setting, and plot.
- Practice delivering your critique. You can use digital tools to edit it later. If possible, record your critique as you stand on a basketball court, using a basketball as a prop.

Social & Emotional Learning

Dealing with Guilt

People often struggle with guilt over their actions. Think of how Chris's dad struggled with guilt over a car accident that was not his fault. Addressing feelings of guilt can help people move forward in life. Counselors and other mental health professionals can help people struggling with guilt. Do your own research to learn more about positive ways to deal with guilt.

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Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the answer to each question. Be prepared to explain your response.

1. Where would you be more likely to find a **concession** stand?

   a. a forest **b.** a football stadium

2. Which of the following might be involved in a **collision?**

   a. two buildings **b.** two bicycles

3. Which is more likely to cause highway **congestion?**

   a. a stalled car **b.** mild temperatures

4. Which of the following would more likely lead to a **turnover** during a sports game?

   a. misplaying the ball **b.** taking a timeout

5. Which is a **fundamental** of learning to ride a bike?

   a. exercise **b.** braking

Vocabulary Strategy

Domain-Specific Words

When you read about any area of study, you will encounter **technical language**, or terms and phrases used by specialists in a certain field or domain. Note the term *fundamentals* in this excerpt:

> **At practice he shows us *fundamentals*, stuff like how to line your wrist up for a shot, and how the ball should touch your hand when you're ready to shoot.**

One way to figure out the meaning of technical language is by looking for hints in the surrounding text. You may need a dictionary or specialized reference source to confirm some meanings.

Ed
Interactive Vocabulary Lesson: Specialized Vocabulary

PRACTICE AND APPLY

Compare your ideas with other students as you find and define these terms: *rear stabilizing wheels, baseline, traveling*.

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Watch Your Language!

Colons, Ellipses, and Hyphens

Writers use punctuation to make the meaning of a sentence clear. The following punctuation marks clarify the connections between words, phrases, or ideas.

PUNCTUATION MARK	WHAT IT DOES	EXAMPLES
Colon	introduces a list	Chris's teammates include the following: Kwame, Nicky G, and Bobby.
	introduces a long quotation	Walter Dean Myers wrote: "Dad loved basketball and hoped that one day I would play the game. He taught me a lot, and I was pretty good until the accident."
	follows the salutation of a business communication	Dear Mr. Evans:
Ellipsis	replaces material (a word, phrase, line, paragraph, or more) omitted from a quotation	"That was okay with me because I didn't want him to talk about the game . . . I didn't know what to make of Dad's reaction, but I knew I wanted to play."
Hyphen	joins parts of a compound adjective before a noun	game-winning shot
	joins parts of a compound with *all-*, *ex-*, *self-*, or *elect-*	self-taught player
	joins parts of a compound number (to ninety-nine)	forty-one points
	joins a prefix to a word with a capital letter	mid-May playoffs

PRACTICE AND APPLY

Imagine you're the character Chris. Write an email message to a friend who missed the Hartsdale Posse's big game against Madison. Use at least two of the forms of punctuation. As you write, try to include the following:

- a colon to introduce a list of skills your team has learned
- an ellipsis in a quotation from Coach Evans's halftime pep talk
- a hyphen or two as you describe the game Madison played

Interactive Grammar Lessons: Punctuation I

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Craig Kielburger Reflects on Working Toward Peace

ESSENTIAL QUESTION: ***How can changing the world change you?***

Personal Essay by **Craig Kielburger**

Engage Your Brain

Choose one or more of these activities to start connecting with the essay you're about to read.

What's a Mission?

Groups that work to achieve social change usually have a guiding purpose or mission. Think of a well-known organization. Identify the organization below and, without looking it up, describe what you think its mission is.

Motivating Moment

Have you ever seen something on TV or read a story that made you want to take action? With a partner, discuss your ideas.

The "Gifted" Label

Is being labeled "gifted" a boost or a burden? Is this label about more than just academic abilities? What other qualities might earn someone that label? Discuss your ideas in a small group.

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Question

Effective readers **question** what they are reading and look for answers in the text. Asking questions helps you deepen your understanding and gain information. Readers often focus on the following questions:

1. What is the **central idea** or thesis of the text? What is the author's position on the topic or subject of the text?
2. What **supporting evidence,** such as examples, does the author provide to support the controlling idea?
3. What questions arise after I finish reading?
4. Does what the author is saying make sense to me? Why or why not?

Taking notes and writing questions in the side margins as you read is an effective strategy for deepening your understanding of the text.

Focus on Genre

Personal Essay

- short work of nonfiction that deals with a single subject
- written from a first-person point of view
- includes author's opinions, feelings, and/or insights based on personal experience
- often written in casual language to feel like a conversation with readers

Analyze Point of View and Irony

Authors of personal essays often write from a **subjective point of view**, including their personal ideas, values, feelings, and beliefs. They also may use **irony**, a rhetorical device that points out a relationship between appearance and reality. In using **verbal irony**, authors may express the opposite of a word's literal meaning. As you read the personal essay, consider the author's point of view by noting these features in the text:

- the author's **tone**, or attitude toward a subject
- the author's **voice**, or unique use of language that allows you to "hear" a personality in the author's words
- statements of the author's opinions
- details and examples from the author's experiences
- words and descriptions that have emotional impact

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Annotation in Action

Here is an example of how one reader responded to a paragraph in "Craig Kielburger Reflects on Working Toward Peace." As you read, watch for descriptions and words that have emotional impact.

Poverty is the biggest killer of children. More than 1.3 billion people—one-quarter of the world's population—live in absolute poverty, struggling to survive on less than one dollar a day. Seventy percent of them are women and children. I dream of a day when people learn how to share, so that children do not have to die.

I didn't know that! Why is this so?

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

possession	☐
capacity	☐
exploitation	☐

Turn to a partner and talk about the vocabulary words you already know. Then use as many of the words as you can to briefly predict what you think the essay will be about. As you read "Craig Kielburger Reflects on Working Toward Peace," use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

In 1995—when **Craig Kielburger** (b. 1982) was only twelve years old—he and several classmates founded Free the Children, an organization to help young people. Today the organization is called WE Charity, and is focused on digital-only service-learning programs in North America. This essay comes from *Architects of Peace: Visions of Hope in Words and Images*, published when Kielburger was a teenager.

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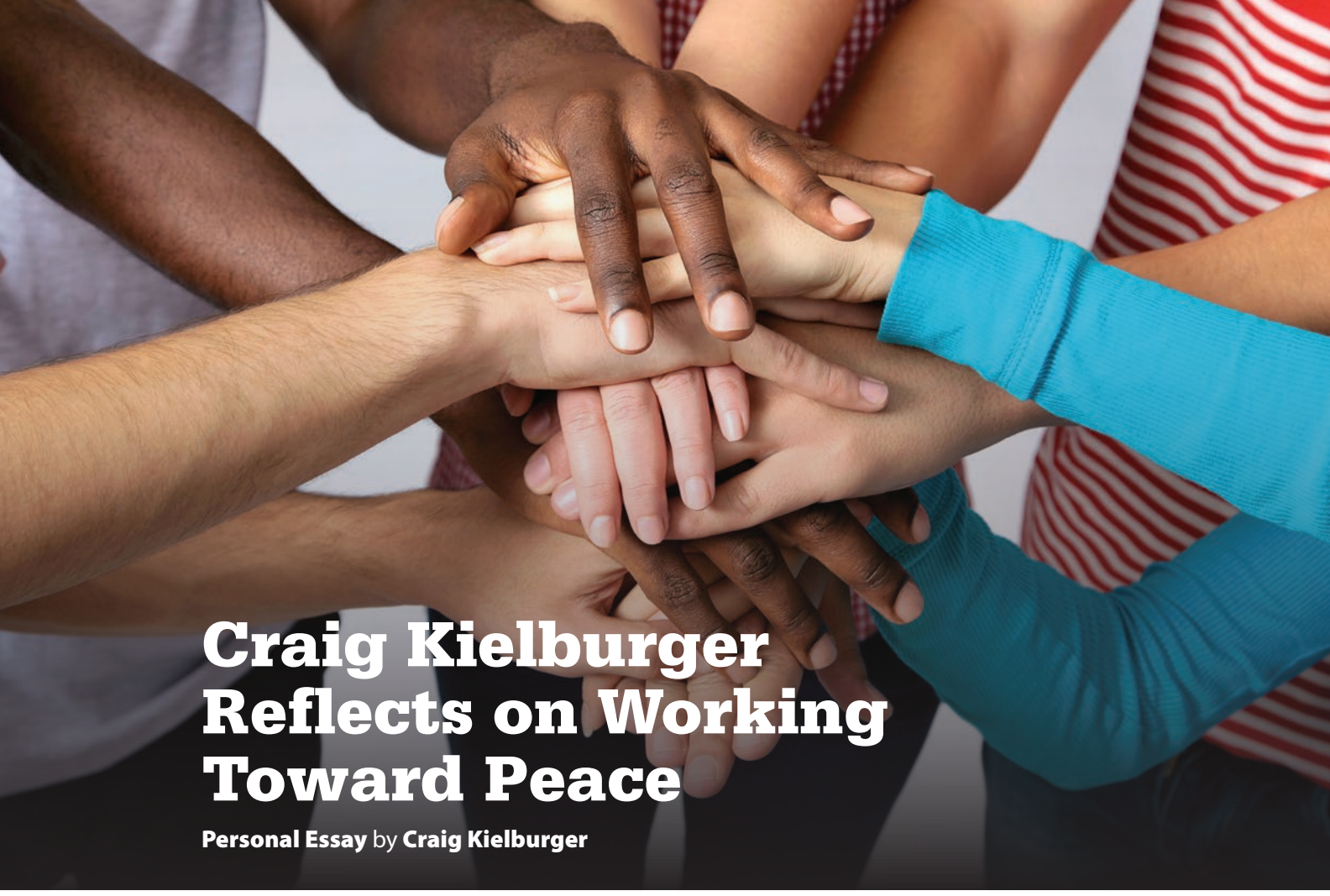

Craig Kielburger Reflects on Working Toward Peace

Personal Essay by **Craig Kielburger**

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Craig Kielburger recalls his start as a young activist.

1 When I was very young I dreamed of being Superman, soaring high above the clouds and swooping down to snatch up all of the bad people seeking to destroy our planet. I would spend hours flying across the park, stopping momentarily to kick a soccer ball in my path or to pat my dog, Muffin, who ran faithfully at my heels.

2 One day, when I was twelve years old and getting ready for school, I reached for the newspaper comics. On the front page was a picture of another twelve-year-old boy from Pakistan, with a bright red vest and his fist held high. According to the article, he had been sold into bondage[1] as a weaver and forced to work twelve hours a day tying tiny knots to make carpets. He had lost his freedom to laugh and to play. He had lost his freedom to go to school. Then, when he was twelve years old, the same age as me, he was murdered.

[1] **bondage:** the state of being held in enslavement.

ANALYZE POINT OF VIEW AND IRONY

Annotate: Mark sentences in paragraph 2 that have an emotional impact.

Analyze: How would you describe the author's point of view, or perspective?

Ed

Close Read Screencast

Listen to a modeled close read of this text.

3 I had never heard of child labor and wasn't certain where Pakistan was—but that day changed my life forever. I gathered a group of friends to form an organization called Free the Children.

4 Over the past four years, in my travels for Free the Children, I have had the opportunity to meet many children around the world—children like Jeffrey, who spends his days in a Manila garbage dump, alongside rats and maggots, where he sifts through decaying food and trash, trying to salvage a few valuable items to help his family survive. He dreams of leaving the garbage dump one day.

5 I have met children like eight-year-old Muniannal, in India, with a pretty ribbon in her hair, but no shoes or gloves, who squats on the floor every day separating used syringes gathered from hospitals and the streets for their plastics. When she pricks herself, she dips her hand into a bucket of dirty water. She dreams of being a teacher.

6 I have met children in the sugarcane fields of Brazil who wield huge machetes close to their small limbs. The cane they cut sweetens the cereal on our kitchen tables each morning. They dream of easing the hunger pains in their stomachs.

7 Poverty is the biggest killer of children. More than 1.3 billion people—one-quarter of the world's population—live in absolute poverty, struggling to survive on less than one dollar a day. Seventy percent of them are women and children. I dream of a day when people learn how to share, so that children do not have to die.

8 Every year, the world spends $800 billion on the military, $400 billion on cigarettes, $160 billion on beer, and $40 billion playing golf. It would only cost an extra $7 billion a year to put every child in school by the year 2010, giving them hope for a better life. This is less money than Americans spend on cosmetics in one year; it is less than Europeans spend on ice cream. People say, "We can't end world poverty; it just can't be done." The 1997 United Nations Development Report carries a clear message that poverty can be ended, if we make it our goal. The document states that the world has the materials and natural resources, the know-how, and the people to make a poverty-free world a reality in less than one generation.

ANALYZE POINT OF VIEW AND IRONY

Reread the last sentence in paragraphs 4, 5, and 6. Notice how Kielburger gives a detail about the dreams of the children he encountered in his travels.

Interpret: What makes the mention of these dreams examples of verbal irony?

QUESTION

Annotate: Underline words, phrases, or sentences in paragraph 8 that you find unclear or confusing.

Connect: What questions might you ask to help clarify any confusion?

Ed

Text in Focus Video

For more on understanding data, watch this video.

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Don't forget to **Notice & Note** as you read the text.

9 Gandhi[2] once said that if there is to be peace in the world it must begin with children. I have learned my best lessons from other children—children like the girls I encountered in India who carried their friend from place to place because she had no legs—and children like José.

10 I met José in the streets of San Salvador, Brazil, where he lived with a group of street children between the ages of eight and fourteen. José and his friends showed me the old abandoned bus shelter where they slept under cardboard boxes. They had to be careful, he said, because the police might beat or shoot them if they found their secret hideout. I spent the day playing soccer on the streets with José and his friends—soccer with an old plastic bottle they had found in the garbage. They were too poor to own a real soccer ball.

11 We had great fun, until one of the children fell on the bottle and broke it into several pieces, thus ending the game. It was getting late and time for me to leave. José knew I was returning to Canada and wanted to give me a gift to remember him by. But he had nothing—no home, no food, no toys, no **possessions.** So he took the shirt off his back and handed it to me. José didn't stop to think that he had no other shirt to wear or that he would be cold that night. He gave me the most precious thing he owned: the jersey of his favorite soccer team. Of course, I told José that I could never accept his shirt, but he insisted. So I removed the plain white T-shirt I was wearing and gave it to him. Although José's shirt was dirty and had a few small holes, it was a colorful soccer shirt and certainly much nicer than mine. José grinned from ear to ear when I put it on.

12 I will never forget José, because he taught me more about sharing that day than anyone I have ever known. He may have been a poor street child, but I saw more goodness in him than all of the world leaders I have ever met. If more people had the heart of a street child, like José, and were willing to share, there would be no more poverty and a lot less suffering in this world. Sometimes young people find life today too depressing. It all seems so hopeless. They would rather escape, go dancing or listen to their favorite music, play video games or hang out with their friends. They dream of true love, a home of their own, or having a good time at the next party. At sixteen, I also like to dance, have fun, and dream for the future. But I have discovered that it takes more than material things to find real happiness and meaning in life.

possession
(pə-zĕsh´ən) *n.* A *possession* is something you own.

NOTICE & NOTE
EXTREME OR ABSOLUTE LANGUAGE

When you notice language that leaves no doubt about a situation or an event, you've found an **Extreme or Absolute Language** signpost.

Notice & Note: Mark statements in paragraph 12 that seem to exaggerate or overstate a point.

Evaluate: Why does the author use this language?

[2] **Gandhi:** Mohandas Karamchand Gandhi (1869–1948; more commonly called Mahatma Gandhi), a leader of India whose belief in justice inspired many people around the world.

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13 One day I was the guest on a popular television talk show in Canada. I shared the interview with another young person involved in cancer research. Several times during the program this young man, who was twenty years old, told the host that he was "gifted," as indicated by a test he had taken in third grade. Turning my way, the host inquired whether I, too, was gifted. Never having been tested for the gifted program, I answered that I was not.

14 When I returned home my mother asked me, "Are you certain you aren't gifted?" I realized that I had given the wrong answer. I was gifted, and the more I reflected, the more I concluded that I had never met a person who was not special or talented in some way.

15 Some people are gifted with their hands and can produce marvelous creations in their **capacity** as carpenters, artists, or builders. Others have a kind heart, are compassionate, understanding, or are special peacemakers; others, again, are humorous and bring joy into our lives. We have all met individuals who are gifted in science or sports, have great organizational skills or a healing touch. And, of course, some people are very talented at making money. Indeed, even the most physically or mentally challenged person teaches all of us about the value and worth of human life.

16 I think that God, in fact, played a trick on us. He gave each and every person special talents or gifts, but he made no one gifted in all areas.

17 Collectively, we have all it takes to create a just and peaceful world, but we must work together and share our talents. We all need one another to find happiness within ourselves and within the world.

18 I realize, now, that each of us has the power to be Superman and to help rid the world of its worst evils—poverty, loneliness, and **exploitation.** I dream of the day when Jeffrey leaves the garbage dump, when Muniannal no longer has to separate used syringes and can go to school, and when all children, regardless of place of birth or economic circumstance, are free to be children. I dream of the day when we all have José's courage to share.

capacity
(kə-păs´ĭ-tē´) *n.* A person's *capacity* is his or her role or position.

exploitation
(ĕk´sploi-tā´shən) *n. Exploitation* is the unfair treatment or use of something or someone for selfish reasons.

ESSENTIAL QUESTION:
How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

What do you think is the author's most moving point? Discuss your response to Kielburger's closing statements with a classmate.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First, answer **Part A**, then **Part B**.

Part A

Which statement best expresses the essay's controlling idea?

(A) Child bondage is a problem faced by children around the world.

(B) Education is the key to ending childhood poverty.

(C) Everyone can help end poverty, but it requires cooperation.

(D) Each person is gifted in his or her own way.

Part B

Select the sentence that supports the answer in Part A.

(A) "More than 1.3 billion people—one-quarter of the world's population—live in absolute poverty, struggling to survive on less than one dollar a day." (paragraph 7)

(B) "I will never forget José, because he taught me more about sharing that day than anyone I have ever known." (paragraph 12)

(C) "I had never heard of child labor and wasn't certain where Pakistan was—but that day changed my life forever." (paragraph 3)

(D) "The 1997 United Nations Development Report carries a clear message that poverty can be ended, if we make it our goal." (paragraph 8)

2. Select **two** sentences that identify how Craig Kielburger expresses his tone, or attitude, toward the subject of his personal essay.

(A) The author tells readers to visit India in order to see real poverty.

(B) The author encourages the children to leave their workplaces.

(C) The author writes to the United Nations to tell them what to do.

(D) The author makes strong statements about ending poverty.

(E) The author shows that many children live in dire poverty.

Ed **Test-Taking Strategies**

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **CAUSE/EFFECT** How does Jose's story influence Kielburger's subjective point of view on life and the world?

2. **INTERPRET** Think about how Kielburger uses verbal irony when he refers to the dreams of the children he has met. What responses do you think he was aiming to trigger in readers?

3. **CRITIQUE** Reread paragraphs 6 and 7. Why do you think Kielburger provides this kind of supporting evidence? What effect might he hope this information has on the reader? How effective is this information in supporting his controlling idea?

4. **DRAW CONCLUSIONS** What is Kielburger's purpose in writing "I was gifted, and the more I reflected, the more I concluded that I had never met a person who was not special or talented in some way"? How does this idea affect the tone of the story?

5. **CITE DETAILS** Refer to the chart of questions you recorded as you read. Transfer the questions and any answers you have to this chart. Then add any new questions you've thought of.

QUESTIONS I HAD DURING READING	ANSWERS TO THOSE QUESTIONS	QUESTIONS I HAVE NOW

6. **INTERPRET** Throughout the essay, Kielburger uses **Extreme or Absolute Language**. Explain the effect that such language has on the reader and whether you think it helps the author achieve his purpose.

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Mission Statement

Imagine you're starting your own social organization. Share your vision for it in a one-paragraph mission statement.

- Think over the values you want your organization to represent. Refer to Craig Kielburger's statements in the last paragraph of the selection as a model.
- Use the pronouns *we* and *us* to express your organization's purposes and goals.

As you write and discuss, be sure to use the Academic Vocabulary words.

- **contrast**
- **despite**
- **error**
- **inadequate**
- **interact**

Research

Report on Activists

Recent times have seen a rise in youth activism.

- Research young activists engaged in the fight for social change.
- Organize your findings to share with your class.

Social & Emotional Learning

Taking on the World

It's one thing to be moved by the problems of the world. It's quite another thing to be able to tackle them. In a small group, talk about what it means to be an activist. Be sure to:

- Review the essay to identify the qualities that you think allowed Craig Kielburger to do what he did.
- Make a list of other individuals who have worked for the fair treatment of others. Include key historical figures as well as any young activists working for social justice.
- Generate a list of traits or abilities that activists share.

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Expand Your Vocabulary

PRACTICE AND APPLY

Identify the vocabulary word that is most closely related to the boldfaced word in each question. Explain your choices.

possession	capacity	exploitation

1. Which word goes with **underpaid?** _____
2. Which word goes with **ownership?** _____
3. Which word goes with **skill?** _____

Vocabulary Strategy

Context Clues

Ed **Interactive Vocabulary Lesson: Using Context Clues**

Context clues are the words and sentences that surround a word. Review the use of the word *capacity* in this sentence from the essay:

> **"Some people are gifted with their hands and can produce marvelous creations in their capacity as carpenters, artists, or builders."**

Here, *capacity* means "a position or role." Now read this sentence:

> **The only tickets left were "Standing Room Only" because the theater was filled to capacity.**

Here, *theater* and *filled* show *capacity* means "a maximum number."

PRACTICE AND APPLY

Use context clues to define the underlined words. Check your ideas in a dictionary.

Kielburger read a newspaper article.	
Put the correct article before a noun.	
The activist published a document about ending poverty.	
I always document sources for my reports.	

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Watch Your Language!

Commas

Commas show readers which words, phrases, and clauses go together, and they indicate which part of a sentence is most important. They also create pauses, so readers can think about what they are reading. In "Craig Kielburger Reflects on Working Toward Peace," the author uses commas for several purposes, including these:

- To set off introductory words, phrases, or dependent clauses:

  According to the article, he had been sold into bondage as a weaver and forced to work twelve hours a day tying tiny knots to make carpets.

- To set off nonessential phrases or clauses:

  If more people had the heart of a street child, like José, and were willing to share, there would be no more poverty and a lot less suffering in this world.

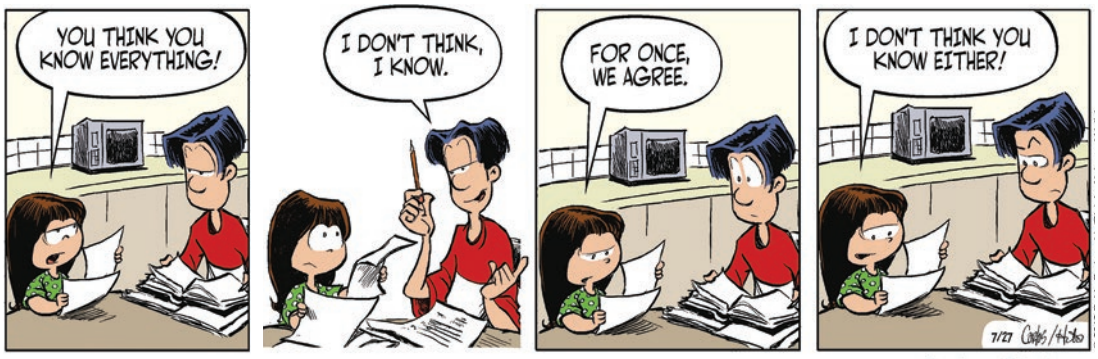
- To separate dependent clauses from independent clauses:

  Although José's shirt was dirty and had a few small holes, it was a colorful soccer shirt and certainly much nicer than mine.

- To separate two independent clauses joined by one of the coordinating conjunctions: *and, but, or, for, nor, so,* or *yet:*

  He may have been a poor street child, but I saw more goodness in him than all of the world leaders I have ever met.

Ed
Interactive Grammar Lesson: More Uses of the Comma



PRACTICE AND APPLY

Write your own sentences with commas, using the examples as models. Your sentences can be about Craig Kielburger's work or about a topic related to helping others. When you finish, share your sentences with a partner and compare your use of commas.

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MEDIA

from

It Takes a Child

Documentary by **Judy Jackson**

ESSENTIAL QUESTION:
How can changing the world change you?

Engage Your Brain

What problem or issue do you feel strongly about? Think about the problems you've heard about both locally and internationally. What would you be willing to do to help solve the problem? Discuss your ideas with a partner.

Background

With the help of a film crew led by director Judy Jackson, Craig Kielburger documented his journey to South Asia so the world could see what he had witnessed. Jackson frequently makes films about humanitarian issues, with a keen focus on injustice. Her works have won more than 60 international awards.

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Analyze a Documentary

A **documentary** is a nonfiction film about important people, events, issues, or places. Documentaries include **interviews, film footage, voice-over narration,** and **sound effects** to convey information, mood, and tone, or the author's attitude toward the subject. As you watch the film clip, think about how these features work together.

Focus on Genre
Documentary

- includes interviews filmed specifically for the documentary
- contains filmed material, or footage, with information about the topic
- uses voice-over (an unseen speaker) to give facts or explain
- includes sound effects

FEATURE	STRATEGIES FOR VIEWING
Interviews feature experts on the subject or someone close to the person or event.	Consider the person being interviewed. Does he or she have special knowledge or present another side of the story?
Footage can include film clips, reports, photos, and interviews about a subject.	Consider why the footage was chosen. Does it reveal the filmmaker's attitude toward the topic? Does it show emotions?
Voice-over narration is scripted to present key facts and explain their importance.	Listen to the voice-over narration. Does it change from speaker to speaker? Does the language contribute to mood or tone?
Sound effects include music and sounds that show mood and signal shifts in the topic.	Follow music cues. Do they signal a change in setting or mood? Listen for sound effects. Do they clarify events?

This film helped Craig Kielburger expose injustices affecting children.

Ed
Video
View *It Takes a Child* in your ebook.

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Analyze Media

Support your responses with evidence from the documentary.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER AND SUMMARIZE** What is the main idea, or thesis, of the documentary? Describe the film's scenes and how those scenes support the main idea.

2. **ANALYZE** In the chart, record the filmmaker's purpose(s) in making the documentary and show how key parts of the film convey the purpose.

FILMMAKER'S PURPOSE(S)	HOW EACH PURPOSE IS CONVEYED

3. **INFER** Think about the visual and auditory features the filmmaker uses. Explain how the filmmaker uses interviews, film footage, voice-over, and sound effects to clarify the issues presented in the documentary.

4. **ANALYZE** How does the opening introduce the setting? What features work together in the opening to create a sense of what Kielburger is experiencing in this setting?

5. **COMPARE** The voice-over narration includes two narrators. The unnamed narrator is objective, and Craig Kielburger's narration is subjective. Compare the language and information the two narrators give. How does each narrator contribute to the mood and the tone of the documentary?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Personal Essay

Write a personal essay about an inspiring social activist or social action. Base your essay on a person you know or an action you witnessed or participated in, or write about a person or action you've read or heard about.

- Jot down ideas about the person or action and what makes that person or action meaningful.
- Use your ideas to create an outline. Your outline should list events in a logical order.
- In your essay, use the first-person point of view. Use vivid words to describe what you saw, read, heard, or felt about your topic.
- In your conclusion, summarize why the event or person inspired you.

As you write and discuss, be sure to use the Academic Vocabulary words.

- **contrast**
- **despite**
- **error**
- **inadequate**
- **interact**

Media

Produce a Podcast

With a partner, create an audio recording for a podcast review of the documentary clip from *It Takes a Child*.

- Make notes about visual and sound elements. Think about both positive and negative aspects that impressed you.
- Explain how the screen shots enhance the impact of the interviews.
- Record your review with a partner, speaking in a conversational tone. Present your information in a logical order, emphasizing key points. Share your podcast with a larger group.

Speaking & Listening

Talk Comparisons

Have a small-group discussion comparing the Kielburger essay and the documentary clip and singling out striking features of either account. To prepare:

- Make a two-column comparison chart with the headings *Essay Highlights* and *Documentary Highlights*.
- Review both the essay and documentary to jot down moments that strike you as emotional or memorable.
- Choose segments of the essay and the documentary to illustrate the points of your comparison.

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A Poem for My Librarian, Mrs. Long

(You never know what troubled little girl needs a book)

Poem by **Nikki Giovanni**

ESSENTIAL QUESTION:
How can changing the world change you?

Engage Your Brain

Choose one or both activities to start connecting with the poem you're about to read.

Unsung Hero

Who in your school, home, or neighborhood deserves recognition for the work they do without recognition? Think about:

- who contributes their spare time or resources
- who is available to listen or to offer advice
- who may or may not be widely known

My Personal Influencer

The poem you are about to read is about a person who influenced the poet's life. Make some notes about a person who has helped to shape your character, personality, likes, or dislikes.

DESCRIPTION OF THE PERSON	HOW THIS PERSON AFFECTED ME

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Analyze Themes

A **theme** is a message about life or human nature that an author shares with the reader. Readers can infer themes by considering an author's **tone**, or attitude toward the subject, and what is said and how ideas come together.

To determine a poem's themes, look for ideas that the poet develops in the poem and how they build on one another. As you read Nikki Giovanni's poem, consider what seems most important about the speaker's relationship with Mrs. Long. What theme might that suggest?

Focus on Genre

Free-Verse Poetry

- uses irregular rhythm and line length; may group lines into stanzas
- may use little or no rhyme; often resembles natural speech
- may use unconventional punctuation or capitalization
- may use sound devices and figurative language

Analyze Free-Verse Poetry

"A Poem for My Librarian, Mrs. Long" is an example of **free-verse poetry.** This form uses language that flows like everyday speech. Although free-verse poetry doesn't include regular rhythm and rhyme, it may include other techniques, such as imagery and figurative language. Here are some of the techniques free-verse poets use and an example of each from Nikki Giovanni's poem.

TECHNIQUE	EXAMPLE
Creative use of punctuation and capitalization	**And up the hill on vine street/(The main black corridor) sat our carnegie library**
Varied length of stanzas and lines to suit stylistic effects	**Late at night with my portable (that I was so proud of)/Tucked under my pillow**
Use of sensory language to create vivid mental images	**Which I visited and inhaled that wonderful odor/Of new books**
Use of sound devices such as repetition and alliteration to create a mood and convey meaning	**Hat in hand to ask to borrow so that I might borrow**

As you read the poem, note other examples of these techniques and think about how they help convey meaning in the poem.

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Annotation in Action

This model shows one reader's note about the first stanza of "A Poem for My Librarian, Mrs. Long." As you read, notice the author's descriptions and use of sensory language, and the mood and mental images they create.

At a time when there was no tv before 3:00 P.M.
And on Sunday none until 5:00
We sat on front porches watching
The jfg sign go on and off greeting
The neighbors, discussing the political
Situation congratulating the preacher
On his sermon

lowercase tv and jfg suggest they are not important

Background

Nikki Giovanni (b. 1943) published her first book of poetry in 1968 and quickly became one of America's best-known poets. Giovanni grew up in the racially segregated South. When she attended college, she became a part of a movement of African American writers who were finding new ways to express pride in their distinct culture. In addition to her poetry collections, Giovanni has written award-winning children's books.

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A Poem for My Librarian, Mrs. Long

(You never know what troubled little girl needs a book)

Poem by **Nikki Giovanni**

The speaker recalls how a librarian brought her the world.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

At a time when there was no tv before 3:00 P.M.
And on Sunday none until 5:00
We sat on front porches watching
The jfg[1] sign go on and off greeting
The neighbors, discussing the political
Situation congratulating the preacher
On his sermon

There was always radio which brought us
Songs from wlac in nashville and what we would now call
Easy listening or smooth jazz but when I listened
Late at night with my portable (that I was so proud of)
Tucked under my pillow
I heard nat king cole and matt dennis, june christy and
ella fitzgerald
And sometimes sarah vaughan sing black coffee
Which I now drink
It was just called music

NOTICE & NOTE
MEMORY MOMENT

When you notice the narrator or speaker bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: In lines 1–7, mark the speaker's main activities as a child.

Critique: Why might this memory be important?

[1] **jfg:** a brand of coffee that was popular in Knoxville, Tennessee; an old electric sign for the coffee is a famous landmark in Knoxville.

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There was a bookstore uptown on gay street
Which I visited and inhaled that wonderful odor
Of new books
Even today I read hardcover as a preference paperback only
As a last resort

And up the hill on vine street
(The main black corridor) sat our carnegie library[2]
Mrs. Long always glad to see you
The stereoscope[3] always ready to show you faraway
Places to dream about

Mrs. Long asking what are you looking for today
When I wanted *Leaves of Grass* or alfred north whitehead
She would go to the big library uptown and I now know
Hat in hand to ask to borrow so that I might borrow
Probably they said something humiliating since southern
Whites like to humiliate southern blacks

But she nonetheless brought the books
Back and I held them to my chest
Close to my heart
And happily skipped back to grandmother's house
Where I would sit on the front porch
In a gray glider and dream of a world
Far away

I love the world where I was
I was safe and warm and grandmother gave me neck kisses
When I was on my way to bed

But there was a world
Somewhere
Out there
And Mrs. Long opened that wardrobe
But no lions or witches[4] scared me
I went through
Knowing there would be
Spring

ANALYZE THEMES

Annotate: Mark what Mrs. Long says and does in lines 24–39.

Interpret: How does the poet feel about Mrs. Long? What message is the poet sending about the power of people such as Mrs. Long?

ANALYZE FREE-VERSE POETRY

Annotate: In the final stanza of the poem, mark words that rhyme.

Analyze: What idea does this rhyme help to emphasize? How does it contribute to a theme?

[2] **carnegie library:** a library built with money donated by the businessman Andrew Carnegie.
[3] **stereoscope:** an optical instrument with two eyepieces, used to create a three-dimensional effect when looking at two photographs of the same scene.
[4] **wardrobe . . . lions or witches:** refers to *The Lion, the Witch and the Wardrobe,* a fantasy novel by C. S. Lewis; in the story, four children visit a land called Narnia via the wardrobe, or closet, in a spare room.

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TURN AND TALK

Which words in the final stanza show that the speaker connects books to a brighter future? Share your selected choices from the stanza with a partner.

ESSENTIAL QUESTION:

How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why does the poet say that she prefers reading hardcover books?

- (A) She believes people should not read paperbacks.
- (B) She is showing the impact the bookstore had on her.
- (C) She is showing how important Mrs. Long was to her.
- (D) She wants to establish that she is a selective reader.

2. What **two** inferences can you best make about Mrs. Long?

- (A) She is a music lover.
- (B) She is a scientist.
- (C) She is brave.
- (D) She is depressed.
- (E) She is determined.

3. What does the stanza break between lines 42 and 43 help the poet convey most clearly?

- (A) the contrast between the poet's two worlds
- (B) the distance the poet sometimes traveled
- (C) the poet's respect for Mrs. Long and other librarians
- (D) the childhood dreams the poet had for her future

Ed **Test-Taking Strategies**

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Analyze the Text

Support your responses with evidence from the text.

1 **INFER** The subtitle of the poem is "(You never know what troubled little girl needs a book)." What might this subtitle suggest about a theme of the poem?

2 **INFER** Review lines 28–32, in which the speaker considers Mrs. Long's actions. How do these actions relate to a theme of the poem? Make an inference based on these lines and use the chart to record two examples of text evidence. Below these examples, state a theme of the poem, based on the inference you made.

TEXT EVIDENCE	INFERENCE
THEME:	

3 **EVALUATE** Words like *amused, thoughtful, grateful, hopeful,* and *angry* can be used to describe the tone of a poem. In your opinion, which of these words best fits the poem? Explain.

4 **INTERPRET** An **allusion** is a reference to a well-known person, place, event, or work of literature. The final stanza of this poem makes an allusion to C. S. Lewis's novel *The Lion, the Witch and the Wardrobe,* in which the heroes end a witch's curse of endless winter. Why might the poet have ended the poem with this particular allusion?

5 **ANALYZE** How do the unique punctuation and capitalization in this free-verse poem contribute to the poem's meaning?

6 **INTERPRET** Reread the last stanza of the poem. What words would you use to describe the poem's speaker as a child? Think about the mental images the speaker's **Memory Moments** created as you read the poem. How do your words fit those images?

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Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Free-Verse Poem

Pay tribute to someone you admire by writing your own free-verse poem.

- Include specific examples of qualities or actions that make the person exceptional.
- Include sensory words and phrases in your descriptions.
- Consider how to use punctuation, capitalization, and line breaks to emphasize certain ideas.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **contrast**
- **despite**
- **error**
- **inadequate**
- **interact**

Speaking & Listening

Ordinary Heroes

In a small group, discuss ordinary heroes. The heroes you choose may range in age and in public recognition. Before your discussion, do the following:

- Briefly research your chosen heroes to support your views.
- List the heroes' accomplishments and the potential impact of their actions.

Media

Character-Based Social-Media Page

Working in small groups, create social-media page for either Mrs. Long or Nikki Giovanni. Keep these tips in mind:

- Look up details about poet Nikki Giovanni. For Mrs. Long's page, rely on the poem and your imagination.
- To follow the format of a media page, look for templates online to download.
- Draw or find images to use for the profile image, status updates, and friends.

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Collaborate & Compare

ESSENTIAL QUESTION:
How can changing the world change you?

Compare Authors' Perspectives

You're about to read a true account and a novel excerpt that both deal with the same historic event. When authors write about history, their purpose is often to explain what happened. As you read these texts, note what is similar and what is different about their descriptions of the event. Think about what main idea, or message, each one expresses. After you read both selections, you will collaborate with a small group on a final project.

MENTOR TEXT

A

Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**
pages 522–527

B

from **Ashes of Roses**

Novel Excerpt by **Mary Jane Auch**
pages 535–543

After you read both selections, you will collaborate with a small group on an in-depth oral presentation.

You will:

- Focus Your Research
- Gather Information
- Present What You Learn

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Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**

Engage Your Brain

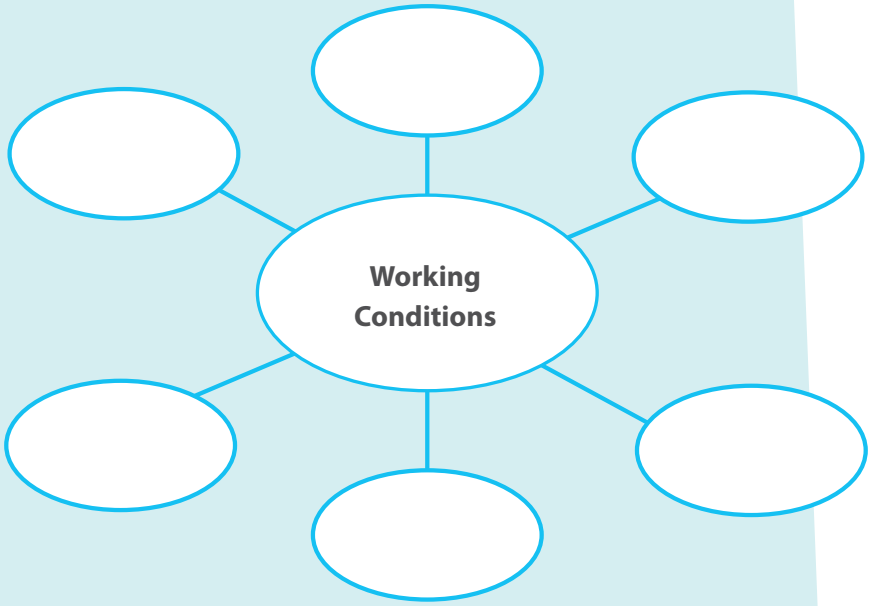
Choose one or both activities to start connecting with the article you're about to read.

A Major Responder

Briefly research Frances Perkins, a woman who took strong action after witnessing the Triangle Factory fire. Jot down a few details about her.

Labor Long Ago

With a partner, research working conditions in factories from the late 19th to early 20th centuries. Then use your findings to fill in a web like the one at right.



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Paraphrase History Writing

History writing is a type of literary nonfiction that combines the features of narrative and informational texts. Authors of history writing present their topics from a unique perspective, or view. When you **paraphrase,** you restate information that you read or hear using your own words. Here is one way you might paraphrase a sentence from "Frances Perkins and the Triangle Factory Fire."

ORIGINAL TEXT	PARAPHRASE
He could have spent the time fighting the fire or evacuating the nearly five hundred workers. Instead, he battled the exploding fire, to no effect.	He could have either fought the fire or evacuated workers. He battled the fire unsuccessfully.

Paraphrasing key ideas and important details can help you understand and remember what you read. As you read the selection, write short paraphrases next to important information.

Focus on Genre

Informational Text

- focuses on real people and events from the past
- often tells a true story, with factual details acquired through research
- presents the interactions between people and events
- may hint at the author's own view of the topic

Determine Central Ideas

Nonfiction texts have a **controlling idea,** or thesis. The controlling idea is also called a **central idea.** It's the important idea about the topic. This idea may be stated explicitly in a sentence, or it may be implied. Each paragraph or section also will have a central idea that provides support for the controlling idea. As you read "Frances Perkins and the Triangle Factory Fire," think about central ideas and information that answer questions like these:

- Where and when did the event take place?
- Who was involved? What were the event's causes and effects?
- How does this information help me understand the topic?

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Annotation in Action

In the model, you can see one reader's note about part of "Frances Perkins and the Triangle Factory Fire." As you read the selection, note how the author presents the historical topic.

But back in 1911, there were nice brownstones on the northern side of the park and factories on its eastern and southern sides, drawing young and mostly Jewish and Italian immigrant workers. One of the nice homes was owned by Mrs. Gordon Norrie, a society matron descended from two of the men who signed the Declaration of Independence.

The contrast between the brownstones and the factories may be a central idea.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

lobby	☐
fatal	☐
distinguish	☐
indifferent	☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a short paragraph predicting what the text will be about. As you read "Frances Perkins and the Triangle Factory Fire," use the definitions in the side column to help you learn the vocabulary words you don't already know.

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Background

David Brooks (b. 1961) was born in Canada and grew up in New York City. He started his career as a police reporter in Chicago. Today, Brooks is perhaps best known as a newspaper columnist and television analyst. His commentary and writings often focus on culture and social issues. In his book *The Road to Character,* in which this piece of history writing appears, Brooks explores what inspired individuals such as Frances Perkins to become leaders and help change society for the better.

Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**

A witness to the Triangle Factory fire finds a new cause to champion.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 Today, the area around Washington Square Park in lower Manhattan is surrounded by New York University, expensive apartments, and upscale stores. But back in 1911, there were nice brownstones on the northern side of the park and factories on its eastern and southern sides, drawing young and mostly Jewish and Italian immigrant workers. One of the nice homes was owned by Mrs. Gordon Norrie, a society matron descended from two of the men who signed the Declaration of Independence.

2 On March 25, Mrs. Norrie was just sitting down to tea with a group of friends when they heard a commotion outside. One of her guests, Frances Perkins, then thirty-one, was from an old but middle-class Maine family, which could also trace its lineage back to the time of the Revolution. She had attended Mount Holyoke

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College and was working at the Consumers' League of New York,[1] **lobbying** to end child labor.

3 A butler rushed in and announced that there was a fire near the square. The ladies ran out. Perkins lifted up her skirts and sprinted toward it. They had stumbled upon the Triangle Shirtwaist Factory, one of the most famous fires in American history. Perkins could see the eighth, ninth, and tenth floors of the building ablaze and dozens of workers crowding around the open windows. She joined the throng of horrified onlookers on the sidewalk below.

4 Some saw what they thought were bundles of fabric falling from the windows. They thought the factory owners were saving their best material. As the bundles continued to fall, the onlookers realized they were not bundles at all. They were people, hurling themselves to their death. "People had just begun to jump as we got there," Perkins would later remember. "They had been holding on until that time, standing in the windowsills, being crowded by others behind them, the fire pressing closer and closer, the smoke closer and closer."

5 "They began to jump. The window was too crowded and they would jump and they hit the sidewalk," she recalled. "Every one of them was killed, everybody who jumped was killed. It was a horrifying spectacle."

6 The firemen held out nets, but the weight of the bodies from that great height either yanked the nets from the firemen's hands or the bodies ripped right through. One woman grandly emptied her purse over the onlookers below and then hurled herself off.

7 Perkins and the others screamed up to them, "Don't jump! Help is coming." It wasn't. The flames were roasting them from behind. Forty-seven people ended up jumping. One young woman gave a speech before diving, gesticulating passionately, but no one could hear her. One young man tenderly helped a young woman onto the windowsill. Then he held her out, away from the building, like a ballet dancer, and let her drop. He did the same for a second and a third. Finally, a fourth girl stood on the windowsill; she embraced him and they shared a long kiss. Then he held her out and dropped her, too. Then he himself was in the air. As he fell, people noticed, as his pants ballooned out, that he wore smart tan shoes. One reporter wrote, "I saw his face before they covered it. You could see in it that he was a real man. He had done his best."

8 The fire had started at about 4:40 that afternoon, when somebody on the eighth floor threw a cigarette or a match into

[1] **Consumers' League of New York:** organization founded in 1891 and dedicated to improving working conditions and addressing other social issues.

Don't forget to **Notice & Note** as you read the text.

lobby
(lŏb´ē) *v.* To *lobby* is to attempt to influence politicians to support the cause that you represent.

DETERMINE CENTRAL IDEAS

Annotate: In paragraph 7, mark details that help explain why some workers decided to jump.

Predict: Do you think that this is a central idea in the text? Why or why not?

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VOCABULARY

Latin Roots: The word *flammable* is from the Latin word *flammāre*, which means "to set fire to."

Explain: What detail about the flammable material makes Bernstein's attempt to put out the fire seem so pointless?

fatal
(fāt´l) *adj.* A *fatal* decision is a choice that results in death.

PARAPHRASE HISTORY WRITING

Annotate: In paragraph 11, mark text details of what was happening on the eighth floor.

Infer: In your own words, describe what Bernstein saw.

one of the great scrapheaps of cotton left over from the tailoring process. The pile quickly burst into flames.

9 Somebody alerted the factory manager, Samuel Bernstein, who grabbed some nearby buckets of water and dumped them on the fire. They did little good. The cotton scraps were explosively flammable, more so than paper, and there was roughly a ton of the stuff piled on the eighth floor alone.

10 Bernstein dumped more buckets of water on the growing fire, but by this point they had no effect whatsoever, and the flames were spreading to the tissue paper patterns hanging above the wooden work desks. He ordered workers to drag a fire hose from a nearby stairwell. They opened the valve, but there was no pressure. As a historian of the fire, David Von Drehle, has argued, Bernstein made a **fatal** decision in those first three minutes. He could have spent the time fighting the fire or evacuating the nearly five hundred workers. Instead, he battled the exploding fire, to no effect. If he had spent the time evacuating, it is possible that nobody would have died that day.

11 When Bernstein finally did take his eyes off the wall of fire, he was astonished by what he saw. Many of the women on the eighth floor were taking the time to go to the dressing room to retrieve their coats and belongings. Some were looking for their time cards so they could punch out.

12 Eventually, the two factory owners up on the tenth floor were alerted to the fire, which had already consumed the eighth floor and was spreading quickly to their own. One of them, Isaac Harris, gathered a group of workers and figured it was probably suicidal to try to climb down through the fire. "Girls, let us go up on the roof! Get on the roof!" he bellowed. The other owner, Max Blanck, was paralyzed by fear. He stood frozen with a look of terror on his face, holding his youngest daughter in one arm and his elder daughter's hand with the other. A clerk, who was evacuating with the firm's order book, decided to throw it down and save his boss's life instead.

13 Most of the workers on the eighth floor were able to get out, but the workers on the ninth floor had little warning until the fire was already upon them. They ran like terrified schools of fish from one potential exit to another. There were two elevators, but they were slow and overloaded. There was no sprinkler system. There was a fire escape, but it was rickety and blocked. On normal days the workers were searched as they headed home, to prevent theft. The factory had been designed to force them through a single choke point[2] in order to get out. Some of the

[2] **choke point:** a narrow passage; a point of congestion or blockage.

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doors were locked. As the fire surrounded them, the workers were left to make desperate life-and-death decisions with limited information in a rising atmosphere of fire, smoke, and terror.

14 Three friends, Ida Nelson, Katie Weiner, and Fanny Lansner, were in the changing room when the screams of "Fire!" reached them. Nelson decided to sprint for one of the stairwells. Weiner went to the elevators and saw an elevator car descending the shaft. She hurled herself into space, diving onto the roof. Lansner took neither course and didn't make it out.

15 Mary Bucelli later described her own part in the vicious scramble to get out first: "I can't tell you because I gave so many pushes and kicks. I gave and received. I was throwing them down wherever I met them," she said of her co-workers. "I was only looking for my own life. . . . At a moment like that, there is big confusion and you must understand that you cannot see anything. . . . You see a multitude of things, but you can't **distinguish** anything. With the confusion and the fight that you take, you can't distinguish anything."

16 Joseph Brenman was one of the relatively few men in the factory. A crowd of women were pushing between him and the elevators. But they were small, and many of them were faint. He shoved them aside and barreled his way onto the elevator and to safety.

17 The fire department arrived quickly but its ladders could not reach the eighth floor. The water from its hoses could barely reach that high, just enough to give the building exterior a light dousing.

Shame

18 The horror of the Triangle Shirtwaist Fire traumatized the city. People were not only furious at the factory owners, but felt some deep responsibility themselves. In 1909 a young Russian immigrant named Rose Schneiderman had led the women who worked at Triangle and other factories on a strike to address the very issues that led to the fire disaster. The picketers were harassed by company guards. The city looked on indifferently, as it did upon the lives of the poor generally. After the fire there was a collective outpouring of rage, fed by collective guilt at the way people had self-centeredly gone about their lives, callously **indifferent** to the conditions and suffering of the people close around them. "I can't begin to tell you how disturbed the people were everywhere," Frances Perkins remembered. "It was as

Don't forget to **Notice & Note** as you read the text.

distinguish
(dĭ-stĭng´gwĭsh) *v.* To *distinguish* one thing from another means perceiving the two things as different or distinct.

DETERMINE CENTRAL IDEAS

Annotate: In paragraph 18, mark the descriptive word that appears twice (once as an adverb and once as an adjective) and refers to the general attitude of people toward factory workers before the fire.

Critique: What idea does this word represent? Why is it a central idea in the text?

indifferent
(ĭn-dĭf´ər-ənt) *adj.* Someone who is *indifferent* has no feelings one way or another about something.

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though we had all done something wrong. It shouldn't have been. We were sorry. Mea culpa! Mea culpa!"[3]

19 "A large memorial march was held, and then a large meeting, with all the leading citizens of the city. Perkins was on stage as a representative of the Consumers' League when Rose Schneiderman electrified the crowd: "I would be a traitor to those poor burned bodies if I were to come here to talk good fellowship. We have tried you, good people of the public—and we have found you wanting! . . .

20 "We have tried you, citizens! We are trying you now and you have a couple of dollars for the sorrowing mothers and brothers and sisters by way of a charity gift. But every time the workers come out in the only way they know to protest against conditions which are unbearable, the strong hand of the law is allowed to press down heavily upon us. . . . I can't talk fellowship to you who are gathered here. Too much blood has been spilled!"

21 The fire and its aftershocks left a deep mark on Frances Perkins. Up until that point she had lobbied for worker rights and on behalf of the poor, but she had been on a conventional trajectory, toward a conventional marriage, perhaps, and a life of genteel good works. After the fire, what had been a career turned into a vocation.[4] Moral indignation set her on a different course. Her own desires and her own ego became less central and the cause itself became more central to the structure of her life. The niceties of her class fell away. She became impatient with the way genteel progressives went about serving the poor. She became impatient with their prissiness, their desire to stay pure and above the fray. Perkins hardened. She threw herself into the rough and tumble of politics. She was willing to take morally hazardous action[5] if it would prevent another catastrophe like the one that befell the women at the Triangle factory. She was willing to compromise and work with corrupt officials if it would produce results. She pinioned herself to this cause for the rest of her life.

PARAPHRASE HISTORY WRITING

Annotate: In paragraphs 19–20, mark what Rose Schneiderman says about the idea of "fellowship."

Interpret: In your own words, paraphrase Schneiderman's final statement.

NOTICE & NOTE
CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you would expect and what you observe happening, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: In paragraph 21, underline the central idea that represents the tragedy's effect on Frances Perkins.

Analyze: What are the differences and why do they matter?

ESSENTIAL QUESTION:
How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

[3] **Mea culpa!** (mā´ə kŭl´pə): a cry meaning "I am at fault!"
[4] **vocation** (vō-kā´shən): a strong commitment to a certain course of action.
[5] **morally hazardous action:** an action that may result in increased risk to oneself or others and that some may consider to be inappropriate.

TURN AND TALK

Why do you think Frances Perkins felt shame after the fire? Discuss your opinion with a partner.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. How does the phrase *bundles of fabric* in paragraph 4 affect the tone of the text?

- (A) It makes the author's tone more comical.
- (B) It makes the author's tone less formal.
- (C) It makes the author's tone more casual.
- (D) It makes the author's tone more horrified.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What are **two** central ideas of "Frances Perkins and the Triangle Factory Fire"?

- (A) No one could have prevented the fire.
- (B) Cotton dust and scraps are flammable.
- (C) Poor decisions made the fire much worse.
- (D) A growing fire cannot be stopped.
- (E) Factory conditions worsened the situation.

Part B

How does the author develop the key ideas in Part A?

- (A) by describing the factory manager's actions and the lack of clear exits
- (B) by explaining that cotton is more flammable than paper and that there was a ton of fabric
- (C) by explaining that the firefighters' hoses weren't long enough to put out the fire
- (D) by discussing how Frances Perkins and others felt guilty for not preventing the fire

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Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **SUMMARIZE** Summarize the central ideas of "Frances Perkins and the Triangle Factory Fire" and analyze their development over the course of the text.

2. **CITE DETAILS** What details indicate that the working conditions in the factory were unsafe? What suggests that this was partly due to the owners' distrust of the workers?

3. **ANALYZE** Reread paragraphs 8–10. What is the author's tone as he describes the start of the fire and Samuel Bernstein's attempts to extinguish it? Cite specific words and phrases that contribute to that tone.

4. **INFER** What words and phrases does the author use to describe how the young man helps one young woman onto the windowsill? What meaning do these words and phrases contribute to the text?

5. **SUMMARIZE** In two or three sentences, summarize the changes that occurred in the aftermath of the tragedy.

6. **COMPARE** Use the chart to record details of how the events of the Triangle Factory fire influenced Frances Perkins's attitudes and behavior. Note the **Contrasts and Contradictions** Perkins experienced.

Attitudes/Behavior Before	→	Attitudes/Behavior After

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Choices

Here are some ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **contrast**
- **despite**
- **error**
- **inadequate**
- **interact**

Writing

Summary

Write a two- to three-paragraph summary of the account of the fire. As you plan your essay, keep these tips in mind.

- Use your own words to paraphrase ideas.
- Use central ideas and supporting details in describing the event.
- Use transitions such as *first, next, then,* and *finally.*

Research

Advocate for Workers

Find out more about Frances Perkins beyond the Triangle disaster. Start with these questions to guide your research:

- What was Perkins's childhood like?
- Why was Perkins called "the woman behind the New Deal"?
- With a partner, discuss what you learned about Perkins's life.

Speaking & Listening

Primary Sources

With a partner, review what each historical quotation in the text adds to your understanding. During the discussion:

- Use clues within the primary source itself to help you discuss its central idea. For example, how does the speaker view the event?
- To build on your partner's ideas, ask clarifying questions. For example, what did Rose Schneiderman mean to convey by her use of the word *traitor* (paragraph 19)?

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Expand Your Vocabulary

PRACTICE AND APPLY

Identify the vocabulary word that is most closely related to the boldfaced word in each question.

lobby	fatal	distinguish	indifferent

1. Which vocabulary word goes with **unimportant?** _____
2. Which vocabulary word goes with **disastrous?** _____
3. Which vocabulary word goes with **distinct?** _____
4. Which vocabulary word goes with **influence?** _____

Vocabulary Strategy

Latin Roots

A **root** is a word part that came into English from an older language. Roots from Latin appear in many English words. Note this comment from "Frances Perkins and the Triangle Factory Fire":

> **You see a multitude of things, but you can't distinguish anything.** (paragraph 15)

The word *distinguish* contains a root, *sting,* from the Latin word *dīstinguere,* which means "to separate." The root *sting* can help you figure out the meanings of other words that include this root.

Ed
Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

PRACTICE AND APPLY

In each sentence, identify the word with the Latin root *sting* or its variation *ting*. Write what each word means. Use a print or digital dictionary to check your ideas.

1. There are many kinds of maple trees, but many people think that one maple tree is indistinguishable from another.

_____

2. Despite the criticism they got, they would not let anyone extinguish their dream.

_____

3. Although many players were undistinguished, the coach led them to win games by inspiring them to work hard as a team.

_____

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Watch Your Language!

Combining Sentences with Phrases

Ed
Interactive Grammar Lessons: The Phrase

By using phrases to combine sentences, you can vary the length of your sentences and make your writing more interesting. The following are types of phrases you can use to combine sentences.

- A **prepositional phrase** begins with a preposition, such as *at, about, for, from, in,* or *of*.
- An **infinitive phrase** begins with an infinitive verb (*to* + verb).
- A **participial phrase** begins with the past or present participle of a verb, such as *walked* or *walking*.

The chart below provides an example for how to use each phrase type to combine sentences.

PHRASE TYPE	TWO SENTENCES	COMBINED SENTENCE
Prepositional phrase	The author wrote vivid descriptions. He described the Triangle Factory fire.	The author wrote vivid descriptions of the Triangle Factory fire.
Infinitive phrase	Frances Perkins worked with corrupt politicians. She tried to improve working conditions.	Frances Perkins worked with corrupt politicians to improve working conditions.
Participial phrase	We read about working conditions in the early 20th century. We felt lucky to live in the 21st century.	Reading about working conditions in the early 20th century made us feel lucky to live in the 21st century.

PRACTICE AND APPLY

Combine the two sentences with a phrase of your choice.

1. Workers punched their timecards. They nodded to their supervisor.
2. Factories darkened once-blue skies. The factories belched smoke from dawn until dusk.
3. The manufacturing plant was located south of the river. It was on Beale Street.
4. People read about the poor working conditions. That made them more sympathetic to workers' rights.

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from Ashes of Roses

Novel Excerpt by **Mary Jane Auch**

Engage Your Brain

Choose one or both activities to start connecting with the novel excerpt you're about to read.

Aftershocks of a Disaster

What actions can a person take after learning of a tragic event such as a fire, flood, or tornado? Brainstorm ideas with a partner or small group.

Survivor Situations

The novel excerpt you are about to read is about the Triangle Shirtwaist Factory fire. Think about the feelings of those who escaped the fire. Discuss your ideas with a small group.

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Historical Fiction

Every story has a **setting**, or the time and place in which the action occurs. In historical fiction such as *Ashes of Roses*, the setting is essential to the plot. **Historical fiction** refers to stories set in a real time period. The author conducts research and weaves historical facts into imaginary scenes and dialogue between characters. Historical fiction includes accurate details that allow readers to visualize what it was like to live through a particular historical event.

Focus on Genre

Historical Fiction

- is set in the past
- features actual historical events, either in the story's main action or as a backdrop
- may include characters based on real people
- includes characters, dialogue, and events from the author's imagination

Setting and Motivation

In historical fiction, as in other types of fiction, the characters are the people who take part in the action. Like real people, characters display certain qualities, or character **traits,** and they have **motivations,** or reasons for their behaviors. The story's historical setting usually affects the characters' motivations and actions.

As you read the excerpt from *Ashes of Roses,* use the chart below to record how setting affects the motivations of Rose, the story's main character. Ask yourself how the time and place affect Rose's behavior and the events that occur.

Setting (time and place of the story)	
Events (events in the story's action)	
Character's Actions (what Rose does)	
Character's Motivation (why Rose acts as she does)	

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Annotation in Action

In the model, you can see one reader's note about part of *Ashes of Roses*. As you read the selection, note how the author weaves historically accurate details into the story.

The whole top three floors were ablaze, and the smoke made the sky as dark as night. A fireman unharnessed a team of wild-eyed horses from the fire wagon and handed the reins to a policeman. "Get them around the corner. The smell of blood has them spooked."

Historical details about the event and time period help me visualize the story.

Expand Your Vocabulary

Put a checkmark next to the words you feel comfortable using when speaking or writing.

trample	☐
sprawl	☐
surge	☐
eerie	☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many words as you can in a few sentences explaining what you already know about the Triangle Factory fire. As you read the excerpt from *Ashes of Roses,* use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Mary Jane (MJ) Auch was born in 1938 in Mineola, New York. She began her prolific writing career after working in hospitals for several years and raising two children. *Ashes of Roses* serves not only as the title of Auch's novel but was a shade of color widely known in the early 20th century. The color is also tied to the main character Rose, a worker at the Triangle Shirtwaist Factory.

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B

from Ashes of Roses

Novel Excerpt by **Mary Jane Auch**

Rose races to the scene of the Triangle Factory fire, desperate to find her missing sister.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 The weight of all the people made the elevator sink to the bottom of the shaft. Once, when we passed by a door that had been pried open, I had to hold on to the lifeless girl next to me to keep from rollin' out. I felt my dress rip as the skirt got caught in the opening. Finally, we stopped, and I could see several firemen in the open lobby elevator door above me. I scrambled to my feet. "Please, help me!"

2 I reached up my hands and they lifted me out. I started for the stairwell, and one fireman caught me around the waist. "You can't go up there."

3 "I have to find my little sister."

4 Another fireman came over. Tears had made white streaks in his sooty face. "You can't do anything. They're all past saving up there."

5 "No!" I tried to wrestle free, but they each grabbed an arm and led me to the door, where we were stopped by another fireman.

HISTORICAL FICTION

Annotate: Mark what the narrator says and does in the first three paragraphs.

Analyze: What suggests that the dialogue and narrator's actions are fiction? Could they have happened?

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6 He was lookin' up. "Wait here for a moment. They're still coming down." I thought he meant the elevators, but then I saw a burnin' bundle hit the sidewalk, and from the sound of it, I knew it wasn't just fabric. A crowd of Triangle girls were huddled in the doorway, sobbin'. I waited until nobody was watchin' me, and then I ran out and across the street.

7 The whole top three floors were ablaze, and the smoke made the sky as dark as night. A fireman unharnessed a team of wild-eyed horses from the fire wagon and handed the reins to a policeman. "Get them around the corner. The smell of blood has them spooked." I looked down to see that the stream of water runnin' close to the curb was stained red. And then I saw the bodies. They were all over the street and sidewalk, some by themselves, some in piles where they had landed on top of one another. Was one of them Maureen?

8 I tried to get to the nearest group to look for her, but a policeman stopped me. "You don't want to see that," he said.

9 "I have to find my sister. She needs me."

10 "If she's over there, she doesn't need anybody." When I groaned at his remark, he took me gently in his arms and spoke softly in my ear. "Why don't you go home so your parents don't worry about you? Your sister is probably with them right now."

SETTING AND MOTIVATION

Annotate: Mark what the narrator tells the firefighter in paragraphs 8–11 that explains the narrator's motivation for searching the bodies of victims.

Infer: What do the narrator's words suggest about how she's feeling? How might her feelings drive the plot forward?

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11 I sobbed into his shoulder. "No. I left her. I left her in the fire."

12 Another pair of fire horses reared up in terror right behind us, and the policeman let go of me to catch their reins so they wouldn't **trample** the crowd. I stumbled on down the block, lookin' at faces, hopin' to see Maureen. She was young and strong. And hadn't she said, back when we were out on Uncle Patrick's fire escape, that she would never jump, not even from the lowest platform of a fire escape?

13 I kept runnin' the facts through my mind. The fire had started right at quittin' time. Maureen wouldn't have had time to come up to the ninth floor. And there were lots of men on the eighth—the cutters. Surely one of them would have taken a young girl under his wing and led her down the stairs to safety.

14 I had to push my way through crowds of people who were streamin' into Washington Square. There couldn't be this many people with relatives workin' at the Triangle. Some of these people were comin' just to look, to stare at the broken bodies as if they were goin' to the nickelodeon[1] for entertainment. "Go home," I screamed through my tears. "It's none of yer business."

15 As I ran block after block, I kept sayin' over and over, "Please God, let Maureen be all right; please, God . . ." as if repeatin' the words would make it happen.

16 I tripped on a curb, **sprawlin'** in the middle of the street. Several men ran out to help me, but I scrambled to my feet and pushed away their hands. I finally reached our building and ran up the stairs "Maureen!" I screamed. When I opened the door, the apartment was dark. I ran into our room, callin' out again. She wasn't there. I threw myself on the feather bed and tried to pull the edges up over me. Ma had trusted me to take care of Maureen. And now what had I done?

17 Why hadn't I thought of Maureen in the fire? Was she in one of those crowds I had pushed through? Had I shoved my own sister aside to save myself? Had I left her there to die? "Oh, Ma!" I cried. "I'm so sorry. I meant to take good care of her."

18 Pictures of the fire kept goin' through my mind. I pressed my fists against my eyes to make them go away, but I could still see the faces of Klein and Bellini goin' over the window ledge. I hadn't tried to save them, either. I had just hung on to the window to save myself. I was a terrible person. I wrapped myself tighter in the feather bed and wailed.

[1] **nickelodeon:** Popular in the early 1900s, nickelodeons were movie theaters where one could watch a short movie for the price of a nickel.

Don't forget to **Notice & Note** as you read the text.

trample
(trăm´pəl) *v.* When animals *trample* people, they step heavily on them and injure or kill them.

sprawl
(sprôl) *v.* To *sprawl* means to be on the ground with your arms and legs spread out carelessly.

SETTING AND MOTIVATION

Annotate: In paragraphs 17–18, mark details that explain why Rose neglected to look out for her sister during the fire.

Analyze: How did the events affect Rose's actions? Do you think most people would have reacted similarly in Rose's situation?

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HISTORICAL FICTION

Annotate: Mark details in paragraphs 21–23 that could have come from a nonfiction account of the fire.

Evaluate: What makes these details realistic? What do they add to the story?

surge
(sûrj) *v.* When a crowd *surges* forward, it moves forward suddenly and as a group.

VOCABULARY

Analogies: Analogies compare things that are alike. Some analogies use figurative language to help you figure out an unfamiliar word.

Infer: Explain the meaning of *bonnet* as it is used in this analogy: "The bonnet was perched on her head like a colorful bird."

19 But stayin' here wasn't helpin' Maureen. As much as I dreaded it, I had to go back there. I wrapped myself in the shawl that Gussie had lent me the day she took me back to Mr. Moscovitz's shop. Gussie! I hadn't given her a thought, either. And Mr. Garoff. Was he out lookin' for her? Surely everybody had heard about the fire by now. The smoke must have been seen for miles.

20 When I got outside, people were streamin' through the streets. These weren't thrill seekers. I caught snatches of conversation. "I told her not to work there." "I knew something terrible would happen." "My poor Rachel."

21 As I approached the fire scene, I slowed down, and people jostled me, rushin' past. I didn't know if I could face that awful sight again, but I had to find Maureen. And Gussie. Where was Gussie?

22 I found a line of policemen holdin' back the crowd that was pressin' in from Washington Square. I tried to work my way through to the front, searchin' faces as I went. I didn't see anyone I knew from work.

23 Then someone called out the name "Bessie" in an agonized cry. The crowd **surged** forward to the bodies. There were screams and moans and prayers, and above it all, the shouts of policemen tellin' them to go back. I was carried with them along Washington Place and around the corner to Greene Street, where I managed to stumble out of the crowd.

24 This was where I would be lyin' now if I had jumped with Klein and Bellini. I made myself look at the pile of bodies and thought I saw the bright pink of Klein's new suit. When I got closer, I found it was another girl, whose white blouse had been stained with blood.

25 A policeman took me roughly by the arm and pulled me back.

26 "Please," I said, "I've lost my sister."

27 "I'm sorry, miss. We'll be taking all the . . . We'll be settin' up a morgue . . . a place where you can . . . Look, you shouldn't be doin' this alone. Go find your parents. Let them help you."

28 My parents! How I wished I could run into Da's arms and feel safe. He would find Maureen and he would take us home to an apartment of our own, where we could be a family again.

29 As I turned away, I stepped on something soft. It was a bonnet, soaked and crushed—a spring straw bonnet with pastel silk flowers tucked up under the brim. I dropped to my knees, hugged the bonnet to my chest, and sobbed.

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30 I *couldn't leave* the scene of the fire. I didn't want to go back to that empty apartment. I watched as the firemen spread a dark-red canvas over the Greene Street sidewalk across the street from the Asch Building. Then they worked in pairs, carefully liftin' the bodies and placin' them on the canvas. I was waitin' to see a body that was smaller than the others. I was waitin' to find Maureen.

31 I didn't cry anymore. I was numb, as if what was goin' on had nothin' to do with me. I watched as wagons brought in wooden caskets, dozens of them. I watched as they carefully put a body in each one, then loaded the pine boxes into ambulances and patrol wagons. The crowd parted as the clangin' death wagons took them away.

32 Then darkness fell, and two fire trucks with searchlights were brought in. I saw firemen on the roof lower a hook to the ninth floor of the Greene Street side, where several firemen pulled it into a window. When they let it swing out again, it held a long, wrapped bundle. There was a moan from the crowd as they realized what it was.

33 Firemen on the Washington Place side were doin' the same thing. Spotlights followed the bodies as they twisted and turned at the end of the cable. At each floor, a fireman leaned out of the window to keep the body from hittin' the building. Such care was bein' taken now that it was too late. Why hadn't anyone cared enough to make sure this couldn't happen in the first place?

34 The sad bundles were lowered down each side of the building, like an **eerie** trapeze performance. There were the girls I had worked with every day, had shared laughs with in the dressing room.

35 There was a policeman pickin' up personal belongings—shoes, combs, purses. I clutched the hat, knowin' I should give it up but wantin' to keep it. I could give it to Bellini's family, if I ever met them.

36 Around eight o'clock, the firemen carried a man out of the Greene Street entrance. They put him in an ambulance, which took off at a furious speed, bell clangin'. I heard someone say he had been alive, under one of the elevators in the basement. He had almost drowned as the water from the fire hoses rose.

37 Workers from the Edison Company arrived and strung rows of arc lights along both streets, makin' a little patch of daylight in the night. Then they went inside and put lights on every floor. Now we could see gigantic shadows runnin' across the ceiling as the firemen carried on their search. From somewhere inside, a burglar alarm had been triggered. Nobody bothered to turn it off, so it continued to ring while body after body was lowered.

Don't forget to **Notice & Note** as you read the text.

HISTORICAL FICTION

Annotate: Mark how Rose feels in paragraph 31 as she watches events at the scene of the fire.

Evaluate: How does the author use Rose in this paragraph to introduce historical facts presented in paragraphs 32–37? Is the author's technique effective?

eerie
(îr´ē) *adj.* If something is *eerie*, it is strange in a frightening way.

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HISTORICAL FICTION

Annotate: Mark the conversation that Rose and the policeman have in paragraphs 39 and 40.

Analyze: What does this conversation between Rose and the police officer reveal about the way that some families were forced to determine whether their relative was in the fire?

NOTICE & NOTE
AHA MOMENT

When you notice a sudden realization or shift in a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: In paragraphs 42–44, mark what Rose finds on the table and what she tells the police officer about it.

Infer: How might this change things?

38 I heard two women talkin' about goin' to the Mercer Street Police Station, where they were givin' out information about the dead and injured, so I followed them. Many others made the three-block walk to the station. It was somethin' to do, better than standin' helplessly. But when we got there, a policeman at the door told us that the bodies were bein' taken to a morgue on a pier at Twenty-sixth Street.

39 "I'm tryin' to find my little sister," I said. "She's only twelve."

40 "We don't have her here," the policeman said, "but we have some of the personal articles from the girls. You can look and see if there is anything of hers."

41 I went inside to a table filled with shoes, purses, hats, and combs. Two policemen were makin' sure nobody stole anything. I couldn't find any signs of Maureen. Then I saw a patch of taffeta[2] about the size of a handkerchief. Even though it was wet I recognized the color. It was ashes of roses and matched the piece of my skirt that had been torn away in the elevator shaft. I had to grip the table. The sight of somethin' of mine among the relics of the dead made the room swirl.

42 "Are you all right?" asked the policeman across from me. "Did you find something to identify?"

43 I pointed to the fabric, then lifted the hem of my skirt to show him the ripped place. "This is mine. I'm alive."

44 He handed me the scrap. "Thank God. I hope we find more like you."

45 As I turned and headed for the door, two girls I recognized came into the police station. It was Bertha and Esther. I had met them in the park my first day at the Triangle. I ran over to them. "Ye work on the eighth floor, don't ye? Did ye see my little sister? She just started there today." So few girls worked on the eighth, I hoped they might have noticed her.

[2] **taffeta:** A rather stiff fabric with a slightly shiny surface, taffeta is often used for dresses.

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Don't forget to **Notice & Note** as you read the text.

46 "That pretty little one with the pale-blue eyes?" Bertha asked, her eyes red from cryin'.

47 "Yes, that's her."

48 "I think she left before the fire started. She was excited about something she was supposed to do tonight."

49 "Then ye think she got out all right?"

50 "If she left the building right away she would have been safe," Esther said. "The fire started right in front of us, in a bin under one of the cutters' tables. Then it blazed up and caught all the patterns that were hanging on a wire over the table. I was going to throw a pail of water on it, but Mr. Bernstein told all us girls to get out."

51 "Have you seen Gussie?" Bertha asked.

52 "I haven't seen her since the fire," I said.

53 Esther shook her head. "She never should have left the eighth floor. I think all of our girls escaped. The men stayed to fight the fire, but we girls got out."

54 I thanked them and turned away, tears blurrin' my eyes. I knew that Maureen didn't leave the building right away. She ran up the stairs to the ninth-floor dressing room, because that's what I told her to do. If she had waited for us outside, the way she wanted to, she would have been safe. But I had sent her right into the fire. And Gussie bein' on the ninth floor was my fault, too. If I hadn't made her late that mornin' three weeks ago, she would have escaped. I might have killed them both.

55 I turned and ran back to the fire scene. And now I called Maureen's name, screamin' like a madwoman. Then I heard a woman's voice call, "Rose!" Was it Gussie? Did she have Maureen?

56 "I'm here!" I shouted. We kept callin' back and forth while I pushed my way through the crowd. My heart was poundin' with joy as the voice got closer and closer. I followed it, squeezin' around the last person only to come face-to-face with a woman I'd never seen before. We stared at each other in bitter disappointment, then both burst into tears.

57 I went past the building without lookin' at it this time. The shrill ring of the burglar alarm seemed to drill right into my skull. Why didn't someone turn it off? I moved through the crowd toward the park, callin' out Maureen's name and Gussie's, but not expectin' an answer.

58 Finally, I climbed up on a park bench so I could see over the crowd. Then I spotted them—a dazed old man bein' led by a young girl. I leapt off the bench, ran to them, and hugged my little sister at last.

59 "Rose!" Maureen sobbed. "Oh, Rose, I thought ye were dead."

60 I picked her up. "Thank heaven ye're safe." I carried her back to the bench and held her on my lap, rockin' her like a baby as she sobbed into my shoulder.

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SETTING AND MOTIVATION

Annotate: Mark details in paragraphs 62–64 that reveal why Rose does not tell Mr. Garoff what she knows about Gussie.

Infer: How might the events that Rose just witnessed have influenced her decision not to tell Mr. Garoff what she knows?

HISTORICAL FICTION

Annotate: Mark the sentence in paragraph 72 that reveals something about the culture at the time.

Infer: What does this sentence suggest about how immigrants and people living in poverty perceived their value in the United States in the early 1900s?

61 Mr. Garoff followed and sat next to me. "My Gussela. She was with you, no?"

62 "No, Mr. Garoff. I haven't seen her since . . ." In my mind I saw Gussie goin' back for the old Italian woman, kickin' aside that burnin' basket.

63 "She is all right? She came out of the building with you?" His eyes looked so pained, I couldn't hurt him.

64 I pushed aside my doubts. "I'm sure she's fine, Mr. Garoff. Gussie can take care of herself."

65 "Too much she takes care of herself. She needs someone to take care of her."

66 I thought that Gussie's real problem was that she tried to take care of everybody but herself, but I only said, "Thank you for finding Maureen, Mr. Garoff."

67 His eyes searched the crowd. "We found each other . . . wandering, looking."

68 I hugged Maureen. "How did ye get out? I was so afraid that ye came up to the ninth floor."

69 "I did, but the fire had started and a man yelled to me that I should go on up to the roof."

70 "The roof! How did ye get down from there?"

71 "Some students from the university put a ladder across from their building. They helped us all get across. Before they got there, one girl jumped." She started cryin' again. "I couldn't do it, Rose. I couldn't jump."

72 I held her close, her cheek pressed against mine so I could feel her hot tears. "I know, Maureen. I couldn't jump, either. Thank heaven we didn't." Who would have thought that university students cared enough to save my sister? Things were not always as they seemed in America.

73 Mr. Garoff stood up. "I think Gussela is not all right. In my heart I know that . . ." His face crumpled and he let out a choked sob. "They say there is a place where we can look. A place where they take the . . . girls."

74 I put my hand on his arm. "Maybe if we go back to the apartment, Mr. Garoff, Gussie will be waiting for us."

75 The look in his eyes broke my heart. "She waits, but not at home. A father knows these things. I go now to find my Gussela."

ESSENTIAL QUESTION:
How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

What reactions do you have after finishing the excerpt? Share your thoughts with a partner.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What overall mood does the author establish in paragraphs 15–18?

(A) frustration

(B) despair

(C) anger

(D) hope

Part B

Select **two** sentences that support the answer to Part A.

(A) "As I ran block after block, I kept sayin' over and over, 'Please, God, . . .' as if repeatin' the words would make it happen." (paragraph 15)

(B) "I tripped on a curb, sprawlin' in the middle of the street." (paragraph 16)

(C) "Several men ran out to help me, but I scrambled to my feet and pushed away their hands." (paragraph 16)

(D) "I threw myself on the feather bed and tried to pull the edges up over me." (paragraph 16)

(E) "'I meant to take good care of her.'" (paragraph 17)

2. Based on "Frances Perkins and the Triangle Factory Fire" and the excerpt from *Ashes of Roses,* which statement **best** reflects a perspective that Frances Perkins and Rose might have shared?

(A) There was no way to prevent the deaths due to the fire.

(B) The factory could have been made safer for workers.

(C) The workers should have helped each other escape.

(D) The factory elevator should have been faster.

Ed
Test-Taking Strategies

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Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INTERPRET** Fill in details in the chart of Rose and Maureen's conversation in paragraphs 68–71. In the final box, describe how the details of the dialogue reflect the historical setting.

Rose says,	Maureen says,

Dialogue Details

2. **INFER** Reread paragraphs 1–4. What inference can you make about why the fireman has tears on his face?

3. **INTERPRET** Refer to the chart you made on page 533 to analyze the effect of the setting. How does setting help advance the plot?

4. **CONNECT** How does the information in paragraph 12 foreshadow the excerpt's resolution?

5. **SUMMARIZE** In your own words, describe the biggest **Aha Moment** in the excerpt.

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Choices

Here are some other ways to demonstrate your understanding of the lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- contrast
- inadequate
- despite
- interact
- error

Writing

Historical Fiction

Create a fictional narrative about a Triangle Shirtwaist Factory worker based on the selection and any additional research you might do on the event.

- Choose a situation for your factory worker character. Use either a first-person or a third-person narrator.
- List events in chronological order and end with a conclusion. Use vivid language to describe the action.
- Read your narrative aloud to yourself or to a classmate. Make any revisions to make the story more powerful.

Social & Emotional Learning

Calm Under Pressure

While the factory fire rages, Rose carries out a determined search for Maureen. When a stressful situation arises, keep these tips in mind to avoid panic:

- Breathe deeply to calm down.
- Quickly make a plan about how to face the problem. Stay positive, which helps to keep your brain in a "stress-free" zone.

Review the excerpt to find instances when Rose refuses to give in to fear. In a small group, discuss Rose's actions. How did she manage to stay calm?

Speaking & Listening

Mock Interview

Choose any scene from paragraph 36 to the end of the excerpt and write an interview with Rose or Maureen (or both) to be published in a blog.

- Write questions that a journalist might ask Rose or Maureen about the happenings after the fire broke out.
- Write both the questions and the answers that either character might give.
- Revise the interview for the greatest impact.

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Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question using the boldfaced vocabulary word in a complete sentence.

1. How might someone avoid being **trampled** by a crowd?

   _____.

2. What might cause you to **sprawl** on the floor?

   _____.

3. What could make a large group of people **surge** forward?

   _____.

4. When might you play **eerie** music?

   _____.

Vocabulary Strategy

Analogies

Ed
Interactive Vocabulary Lesson: Analogies

An **analogy** is a comparison between two things that are alike in some way. Analogies help introduce unfamiliar words and subjects by comparing them to ones that are familiar. Some types of figurative language, such as metaphors and similes, can be analogies.

> **She peered at faces in the crowd as she might study a pattern.**

Here, *as she might study a pattern* is an analogy that explains how she peered. If you did not know the definition of peer, the analogy would suggest that *peer* means "to look at and study."

PRACTICE AND APPLY

For each item, underline the analogy and then use it to define the boldfaced word. Verify your definitions using a dictionary.

1. The **shrillness** of the sound was like a drill piercing my skull.
2. She **jostled** her way through the crowd as if she were rushing to get on a train.
3. Rose wrapped herself in the bed and **wailed** like a baby who had lost her mother.

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Watch Your Language!

Subject-Verb Agreement and Prepositional Phrases

Agreement means that if the subject is singular, the verb is also singular, and if the subject is plural, the verb is also plural. Most verbs show the difference between singular and plural only in the third person of the present tense. In the present tense, the third-person singular forms end in *-s*.

SINGULAR	PLURAL
I work	we work
you work	you work
she, he, it works	they work

Ed
Interactive Grammar Lesson: Intervening Prepositional Phrases

However, the verb *be* causes subject-verb agreeement issues because this verb doesn't follow the usual patterns.

FORMS OF *BE*			
PRESENT TENSE		PAST TENSE	
SINGULAR	PLURAL	SINGULAR	PLURAL
I am	we are	I was	we were
you are	you are	you were	you were
she, he, it is	they are	she, he, it was	they were

Pay attention to words between a subject and a verb. A verb only agrees with its subject. When a prepositional phrase or other words come between a subject and a verb, ignore them and focus on identifying the subject and making sure the verb agrees with it.

PRACTICE AND APPLY

Choose the verb that agrees with the subject.

1. Today, the victims of the Triangle Factory fire (**is** / **are**) remembered.
2. The safety of workers (**wasn't** / **weren't**) as important as today.
3. Citizens in the courtroom (**was** / **were**) furious with the verdict.
4. Investigators in the tenement (**was** / **were**) searching for dangerous conditions.
5. The details of the 1911 fire (**anger** / **angers**) anyone responsible for public safety today.

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Compare Authors' Perspectives

When you compare the **purposes** (reasons for writing) and **messages** (central ideas or themes) of two authors, it can help you better understand each author's perspective of the same event.

Keep in mind that authors writing in different genres usually have different purposes. A novel's message or theme may also be more universal than that of a nonfiction text. With a partner, complete the chart and determine each author's purpose and message. Then, discuss what each text taught you about the Triangle Factory fire. Cite evidence in your discussion.

	FRANCES PERKINS AND THE TRIANGLE FACTORY FIRE	ASHES OF ROSES
Details Emphasized		
How Details Are Used		
Author's Purpose		
Author's Message/Theme		

Analyze the Texts

Discuss these questions in your group.

1. **COMPARE** Which of the two texts would you use to research the Triangle Factory fire? Why?

2. **COMPARE** Which text helps you understand the guilt and grief that survivors felt? Why?

3. **INFER** Do you think both authors used similar sources in researching the topic? Explain.

4. **COMPARE/CONTRAST** Compare and contrast the perspective from which each text is written. Cite evidence to support your ideas.

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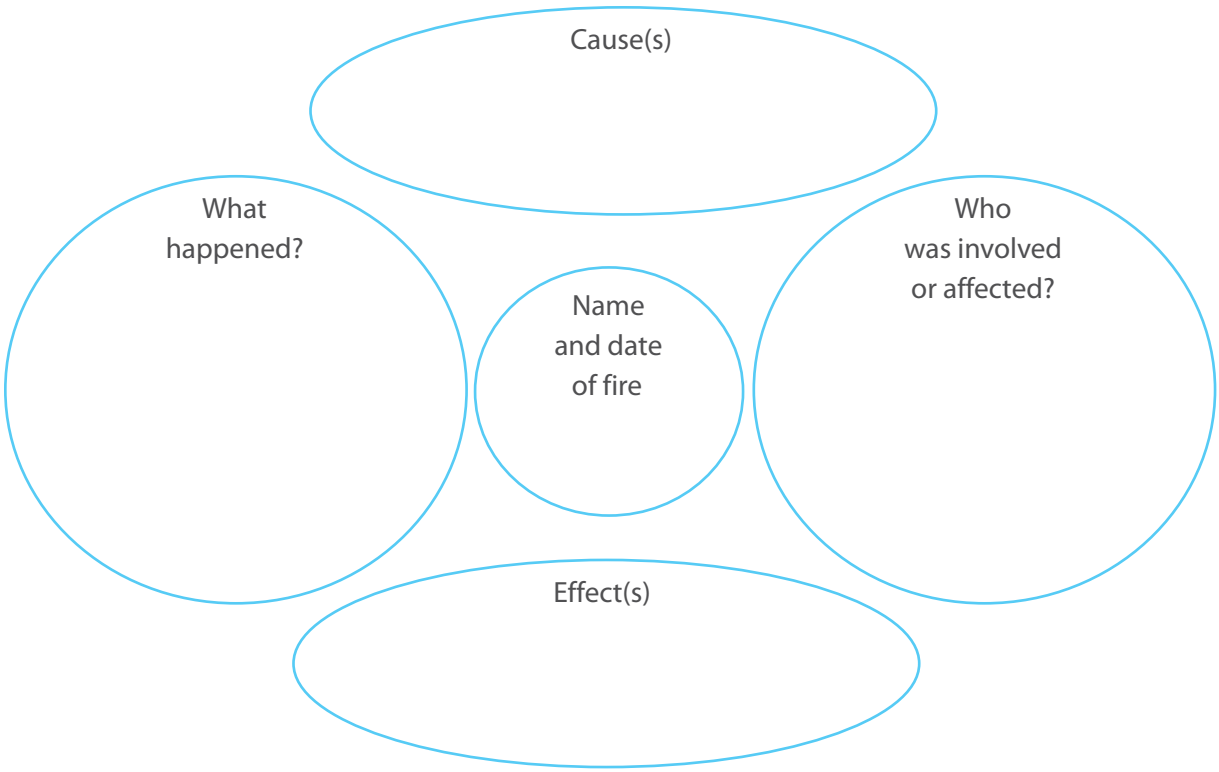
Collaborate and Research

Now, your group can continue exploring the ideas from the texts. As a team, research another significant fire in history and its effects. Then give an oral presentation using timelines, photographs, charts, maps, or other media materials. Follow these steps:

1 **FOCUS YOUR RESEARCH** As a group, decide on a historic fire to research. Begin by searching terms such as "great fires in history" or specific historic fires, such as the Great Fire of Chicago (1871) or the Iroquois Theater Fire (1903). Use your search results to help you choose the fire you all want to research.

2 **GATHER INFORMATION** Research using credible online and print resources. Use a web like the one below to record information. Consider nonfiction and fiction sources. Although the fiction sources won't present factual accounts, you can use them to help tell the human story. Use the information and details that you gather in the web as a framework for your oral presentation.



3 **PRESENT WHAT YOU LEARN** Everyone in your group is now an expert on this historic fire. Discuss which aspects of the fire you will each present. Remember to refer to visuals to help clarify important points. Also prepare for follow-up questions.

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Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading about change agents. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
How can changing the world change you?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

from The Story of the Triangle Factory Fire

History Writing by **Zachary Kent**

Investigate how citizens responded to the tragedy in different ways.

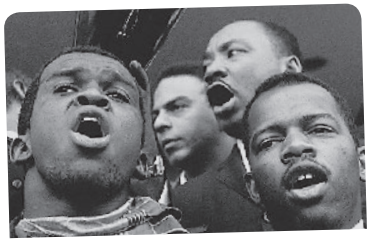
Rate It ☆ ☆ ☆ ☆ ☆

Difference Maker: John Bergmann and Popcorn Park

Article by **David Karas**

Learn how people are making a difference for distressed animals.

Rate It ☆ ☆ ☆ ☆ ☆



from Walking with the Wind

Autobiography by **John Lewis**

Explore how the words of a young preacher inspired a lifetime of political activism.

Rate It ☆ ☆ ☆ ☆ ☆

Doris Is Coming

Short Story by **ZZ Packer**

What happens when a young girl in the early 1960s refuses to be intimidated by the racist rules of her hometown?

Rate It ☆ ☆ ☆ ☆ ☆

Seeing Is Believing

Informational Text by **Mary Morton Cowan**

Find out how the work of a single photographer helped change the lives of America's poorest children.

Rate It ☆ ☆ ☆ ☆ ☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

Bud, Not Buddy

Novel by **Christopher Paul Curtis**

Ten-year-old orphan Bud Caldwell sets off to find the man he thinks is his father. When he finally meets Herman Calloway, things don't go as planned. But the members of Calloway's band welcome Bud with open arms and a saxophone. Has Bud come home after all?

Kira-Kira

Novel by **Cynthia Kadohata**

Kira-kira *is Japanese for "glittering" and it's the first word that Katie Takeshima learns from her older sister, Lynn. The Takeshima family loses their business in Iowa. They move to Georgia, where they face prejudice. Lynn encourages Katie to dream big and keep a positive attitude, which Katie will need to make it through the family's next hardship.*

Gabe and Izzy: Standing up for America's Bullied

Memoir by **Gabrielle Ford**

In middle school, Gabrielle "Gabe" Ford developed a degenerative muscle disease. Gabe's amazing story covers her struggle with various challenges, the bond she forms with her dog Izzy, and her mission to put an end to bullying.

Extension

Connect & Create

HONOR POSITIVE IMPACT Many people emerge as "Change Agents" in the materials you've read. Think of their traits and inspiring beginnings as you design and craft an award for a change agent in your community. Give your award a distinctive name and make plans to recognize others in the future.

BUILD AWARENESS Take notes about the problem situation or scenario that a reading presents. Then in small groups, discuss the social problems you read about. During your discussion:

- Talk about whether the problem is real-world based or fictional.
- Discuss the impact of setting (in terms of place or time period) on what you read.
- Describe how a problem is solved, or work out a possible solution for a lingering problem.

NOTICE & NOTE

- Pick one of the texts and annotate the **Notice & Note** signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

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Notice & Note

Writing Frames

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Write a Research Report

Writing Prompt

After reviewing the experiences of the figures portrayed in the unit, choose a change agent you admire. Then, research information about that person and write a report sharing your findings. In your report, write about the challenges that person faced and the accomplishments he or she ultimately achieved.

Manage your time carefully so that you can

- review the texts in the unit;
- locate additional sources;
- plan and write your report; and
- revise and edit your report.

Be sure to

- generate research questions;
- develop a controlling idea, or thesis statement; and
- use and cite information from multiple sources, avoiding plagiarism

Review the Mentor Text

For an example of a well-written history article you can use as a mentor text and as a source for your report, review:

- **"Frances Perkins and the Triangle Factory Fire"** (pages 522–526)

Review your notes and annotations about this text. Think about the techniques the author used to make his writing coherent and effective.

Consider Your Sources

Review the list of texts in the unit and choose at least three that you may want to use as support for your research report.

As you review selections, consult the notes you made on your **Response Log** and make additional notes about ideas that might be useful as you research and write your report. Also consult additional print and online sources. Include source titles and URLs or page numbers so you can easily find the information later.

UNIT 6 SOURCES

- ☐ **Sometimes a Dream Needs a Push**
- ☐ **Craig Kielburger Reflects on Working Toward Peace**
- ☐ *from* **It Takes a Child** MEDIA
- ☐ **A Poem for My Librarian, Mrs. Long**
- ☐ **Frances Perkins and the Triangle Factory Fire**
- ☐ *from* **Ashes of Roses**

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Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic of your argument. Rephrase this sentence in your own words.

Next, look for words that give you an idea of the purpose and audience of your essay, and write a sentence describing each. Be specific.

Find Your Purpose

Three common purposes of a research report are

- to **ask** intriguing questions and **search** for answers
- to **convey** information clearly and accurately
- to **explain** connections between ideas

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your research report will be scored using a rubric. As you write, focus on the characteristics described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained controlling idea • Use of transitions to connect ideas • A logical progression of ideas • Appropriate style and tone	The response includes: • Effective use of evidence and sources • Effective use of elaboration • Clear and effective expression of ideas • Appropriate vocabulary • Varied sentence structure	The response may include: • Some minor errors in usage but no pattern of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

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1 PLAN YOUR RESEARCH REPORT

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Help with Planning

Consult **Interactive Writing Lesson: Conducting Research: Types of Sources.**

Develop a Research Question

To develop your research question:

- **Choose** a figure from the unit to research and write about.
- Do some **preliminary research**.
- As needed, **refine your research question** by narrowing your focus or explore a new angle.

Use a table like the one below to plan your draft.

INITIAL RESEARCH QUESTION	
REFINED RESEARCH QUESTION	

Use Primary and Secondary Sources

Try to include a mix of primary and secondary sources.

- **Primary sources** include eyewitness accounts, journals, diary entries, letters, autobiographies, and photographs.
- **Secondary sources** include websites, newspaper articles, biographies, textbooks, and encyclopedias.

Locate and Evaluate Sources

Your next step is to find print and digital sources that will help you answer your research question. Look for both primary and secondary sources.

- A **primary source** is created by someone who was present at an event or during a time period.
- A **secondary source** is a description of or commentary on an event or time period by someone not present.

As you gather print and online sources, decide which are valid and appropriate for your report.

When evaluating your sources, review the following checklist.
• Is the source **relevant**? Does it contain answers to my research question?
• Is the source **credible**? Is the author reputable? (Websites ending in *.edu* and *.gov* are usually credible sources.)
• Is the source **objective**? Is it unbiased and backed up with evidence?
• Is the source **reliable**? Does it contain accurate information?

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Take Notes and Cite Sources

After you identify valid sources, decide what information to use from each source. Then:

- **Take notes** in your own words to avoid plagiarizing.
- **Use quotation marks** to set off exact quotes from an author.
- **Record** your sources.

Use this chart to practice taking notes and organizing citations. Then apply this technique to other sources for your report.

Author	
Title	
Publisher, place, and date of publication	
URL and date accessed	
Notes (with page numbers if notes are from a book)	

Organize Your Research

After you finish your research, make an outline like the one below to organize your information in a logical way. Use the tips at right to help you.

I. Introduction
II. Topic
    A. Central idea
        a. Supporting detail
        b. Supporting detail
    B. Central idea
        a. Supporting detail
        b. Supporting detail
III. Topic
    A. Central idea
        a. Supporting detail
        b. Supporting detail
IV. Conclusion

Choose an Organizational Structure

Your report should have a logical progression of ideas. Choose one of these organizational strategies:

- chronological (time) order
- order of importance (from most to least, or vice versa)
- compare and contrast
- cause and effect

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2 DEVELOP A DRAFT

Now it's time to draft your research report. Study how an expert does it so you can use similar techniques.

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Drafting Online

Check your assignment list for a writing task from your teacher.

Provide Support by Citing a Source

EXAMINE THE MENTOR TEXT

Notice how the author of "Frances Perkins and the Triangle Factory Fire" (page 522–526) incorporates key information from an expert source and identifies that source.

Frances Perkins and the Triangle Factory Fire

The author identifies the source. A historian is a credible and reliable source.

As a historian of the fire, David Von Drehle, has argued, Bernstein made a fatal decision in those first three minutes. He could have spent the time fighting the fire or evacuating the nearly five hundred workers. Instead, he battled the exploding fire, to no effect. If he had spent the time evacuating, it is possible that nobody would have died that day.

The source makes a key point about the factory manager's decision.

APPLY TO YOUR DRAFT

Identify a quotation from one of your sources that you'd like to include in your report. Then use this chart to practice different methods of citing the source.

Try These Suggestions

Use **signal phrases** to introduce information. See the examples below:

- **In "Frances Perkins and the Triangle Factory Fire," David Brooks points out that . . .**
- **David Brooks indicates that . . .** ("Frances Perkins and the Triangle Factory Fire").

Provide the name of the person who said or wrote the quotation.	
Cite the title and author of the book where the quotation appears, or give the name of the website where you found it.	
Include a citation in parentheses at the end of a sentence that includes a quotation or ideas from a source.	

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Use Quotations to Support Ideas

EXAMINE THE MENTOR TEXT

Notice how the author of "Frances Perkins and the Triangle Factory Fire" uses a quotation to add specific details to the description.

The author provides vivid details to underscore the horror of this tragedy.

The author quotes Frances Perkins, a primary source who witnessed the incident.

Some saw what they thought were bundles of fabric falling from the windows. They thought the factory owners were saving their best material. As the bundles continued to fall, the onlookers realized they were not bundles at all. They were people, hurling themselves to their death. "People had just begun to jump as we got there," Perkins would later remember. "They had been holding on until that time, standing in the windowsills, being crowded by others behind them, the fire pressing closer and closer, the smoke closer and closer."

The author attributes, or cites, his source. (Earlier in the article he provided her full name, so here he just uses her last name).

APPLY TO YOUR DRAFT

Use this chart to practice supporting central ideas in your report with quotations from your sources. Remember to include attribution.

CENTRAL IDEA	SUPPORTING QUOTATION AND ATTRIBUTION

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3 REVISE YOUR RESEARCH REPORT

As the pros know, the most important part of writing is revising. Use the guide below to help you revise your research report.

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Help with Revision
Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE		
ASK YOURSELF	**PROVE IT**	**REVISE IT**
Introduction Is my topic clear? Does my introduction include a strong controlling idea or thesis statement?	**Highlight** the topic of your paper. **Underline** the thesis statement or controlling idea.	**Add** your research question. **Add** a thesis statement.
Supporting Details Do I support all key ideas with relevant facts and examples?	**Highlight** each topic sentence or key idea. **Underline** facts, examples, and evidence that support each key idea.	**Add** more facts, examples, and quotations to support your ideas.
Sources Have I drawn evidence from multiple sources and cited the sources?	**Circle** each paraphrase. **Put a star** (★) next to each quotation. **Put a check mark** (✔) next to each source cited.	**Check** paraphrases and quotations. **Cite** all sources correctly.
Organization Are my ideas organized logically, with clear transitions? Do I use precise language and a formal style?	**Highlight** transitional words and phrases within and between paragraphs. Mark precise explanatory language.	**Rearrange** text to organize ideas logically. **Add** transitions and precise language to connect ideas.
Conclusion Does my conclusion summarize key points and answer my research question?	**Highlight** the answer to the research question.	**Summarize** key points. **State** an answer to the research question.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure your report has a clear controlling idea.
- Use evidence from sources to support the controlling idea.
- Correct any errors in grammar and punctuation.

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Peer Review in Action

Once you have finished revising your report, you will exchange papers with a partner in a **peer review.** During a peer review, you will give suggestions to improve your partner's draft.

Analyze a Student Draft

Read the introduction from a student's draft and examine the comments made by her peer reviewer.

First Draft

Rosa Parks
by Robin Montoya, Cactus Middle School

Rosa Parks was an important figure in the civil rights movement. She sat down in a white section of a bus in Montgomery. She inspired others in the civil rights movement. Today, she is honored in many ways.

Can you add more details about what happened, why it was important, and how it inspired others?

Can you add a quotation by someone who admired her? Remember to cite your source.

Now read the revised introduction below. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

Rosa Parks was an important figure in the civil rights movement. When she sat down in a white section of a bus in Montgomery, Alabama, and refused to move, she inspired others to act with courage, too. After her arrest, many people joined the Montgomery Bus Boycott, and the success of that boycott sparked other protests that brought an end to racial segregation. As the late Congressman John Lewis said of Rosa Parks "She taught us—I know she taught me, personally—how to stand up and say no."

[https://www.npr.org/templates/story/story.php?storyId=4974315]

Nicely done! You added interesting details and explained the importance of Rosa Parks' actions.

Great quotation from a primary source!

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for making your reports clearer or more informative. Use your revision guide to help.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

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4 EDIT YOUR RESEARCH REPORT

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Interactive Writing Lesson: Using Textual Evidence: Attribution

Edit your final draft to check for proper use of standard English conventions and to correct misspellings or grammatical errors.

Watch Your Language!

PARAPHRASE TO AVOID PLAGIARISM

Using outside sources is important in a research report. Equally important is paraphrasing, identifying, and citing sources to avoid plagiarism. **Plagiarism** is the unauthorized use of another's work and words. To **paraphrase,** you restate information in your own words.

The chart below contains an excerpt from "Frances Perkins and the Triangle Factory Fire," along with two paraphrases. The first paraphrase uses too many of the author's original words. The second paraphrase is done correctly.

ORIGINAL TEXT	The horror of the Triangle Shirtwaist Fire traumatized the city. People were not only furious at the factory owners, but felt some deep responsibility themselves.
INCORRECT PARAPHRASE	After the Triangle Shirtwaist Fire, people were traumatized and felt responsible. They were also furious with the factory owners.
CORRECT PARAPHRASE	After the Triangle Shirtwaist Fire, people blamed themselves, feeling that they could have done more. They were also very angry with the owners of the factory.

APPLY TO YOUR DRAFT

Now apply what you've learned about paraphrasing to your work.

1. **Read your paper aloud** and listen for words and sentences that don't sound like your voice.
2. **Check your source** for the original wording.
3. **Exchange drafts** with a peer and discuss the paraphrases.
4. **Rephrase** text as needed.

5 PUBLISH YOUR RESEARCH REPORT

Share It!

Finalize your research report for your class collection about important change agents. You may also use your report as inspiration for other projects.

Ways to Share

- Write a **post** about your findings for a school website.
- Make a **multimedia presentation** based on your report.
- Have a **panel discussion** with your classmates. See the next task for tips.

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Speaking & Listening

Participate in a Panel Discussion

You have written a research report about a change agent you admire. Now, with a group of your classmates, you'll have a panel discussion about the change agents you have researched.

Make a Plan

Work with your classmates to prepare for the discussion.

- Form a group. Each panel participant will present key points about the change agent he or she researched and wrote about.
- Select one student to be the moderator. The rest of your classmates will be your audience during the panel discussion.
- Create a schedule that shows the order in which panel members will speak and for how long. Include a block or blocks of time during which the audience can ask questions.

Work individually to plan your presentation; ask questions and take notes as you plan. Use the following chart to organize your ideas.

Set Some Ground Rules

As you work collaboratively, follow these rules of polite discussion:

- Listen closely to one another.
- Value contributions of all group members.
- Stay on topic.
- Express disagreement politely and respectfully.
- Ask only helpful, relevant questions.
- Provide only clear, thoughtful, and direct answers.

DISCUSSION PLANNING STEP	NOTES
Think about **why** you were inspired to write about your change agent. How can you **sum up** what's most intriguing about him or her?	
Review the **questions** you asked as you did your research. What are the most interesting **facts** you learned?	
Draw **conclusions** from your research. Did your change agent **inspire** you to make a difference?	

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Practice with a Partner or Group

Prepare to "think on your feet." Ask each other questions as you practice for the real discussion. The moderator should time each panel member and suggest length adjustments. The moderator should also write opening and concluding remarks. Based on this practice session, make changes to your outline.

Listen Actively

As you practice for your panel discussion, keep these tips in mind:

- Give each panel speaker your full attention.
- Suggest ways for speakers to improve their delivery.
- Ask questions to clarify any confusing parts.

SPEAKING GOAL	NOTES
Volume: Speak loudly enough so everyone can hear you—but don't shout!	
Pacing: Speak aloud at a natural rate that's easy to understand. If you want to emphasize a point, try slowing down a bit.	
Gestures: Use gestures and body language to engage your audience. To practice, watch yourself in a mirror as you speak.	

Present the Panel Discussion

After your group has practiced, use your outline to present your panel discussion to the class. Here are some guidelines:

- The moderator will introduce the topic, panelists, and format for the discussion.
- Speak directly to the panel and audience. Refer to your notes for your main points, but don't just read them.
- Listen closely so that you can respond appropriately.
- After the panel discussion, the moderator should invite panelists and the audience to ask questions.
- To conclude, the moderator will summarize the discussion and thank the panelists for their participation.

Share It!

- **Create a podcast.** Record your discussion and the audience interaction. Review the recording and edit out any distracting noise or confusing parts.
- **Take a class poll** on which change agent is most admired.

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Interactive Speaking & Listening Lesson: Giving a Presentation

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Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 6.

Reflect on the Essential Question

How can changing the world change you?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- **I think differently now because . . .**
- **I want to learn more about . . .**
- **I still don't understand . . .**

Project-Based Learning

Create a Documentary

This unit focuses on change agents. How can you work to improve conditions in your own community? Imagine that your school plans to launch a day of service, reaching out with projects to serve nearby areas. With a group of classmates, make a documentary focusing on community needs. Here are some guidelines:

- **Your documentary should be at least four minutes long.**
- **Be sure to include narration, video clips or images, and music.**
- **Record interviews with local people.**
- **Think about how to deliver an inspiring call to action.**

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Media Projects

To find help with this task online, access **Create a Documentary**.

Writing

Write a Short Story

Imagine that you're a change agent. Your mission is to change something for the better at home, at school, or in your neighborhood. Write about a day in your life as you improve the world in your own way. Jot down your ideas.

ASK YOURSELF	NOTES
What do I want to change and why?	
Who wants to help me? What obstacles stand in my way?	
What actions do I take to achieve my goal? What goes wrong—or right?	
What is the resolution to my story? How do my efforts turn out?	

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